

Only 12 More Days To Win Harold Lloyd Cash Prizes!

**SPEND WISELY
AND PROFIT
DOUBLY!**

Publix Opinion

The Official Voice of Publix

**BETTER SHOWS
MEAN BETTER
BUSINESS**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of July 25th, 1930

No. 46

RESOURCEFULNESS NEEDED!

NEW COLOR PROCESS!

HUES IN SCREEN BROADCASTING SENSATIONAL

After months spent in working quietly and steadily on a new color process which, it is believed, will revolutionize the entire screen advertising business, W. Johnson, president of the Theatre Service Corp., has announced that the first series of screen broadcasting, in which the new color process will be used, will be released to Publix theatres in the very near future.

The new process was displayed at a special screening of Home Office executives recently. Without exception, it was pronounced the most startling contribution of pure eye-warming and enchanting entertainment that has ever been made to the screen. The colors stood out in clear, knife-like precision down to the minutest detail of the objects portrayed. One is entirely oblivious of the fact that an Oriental rug, a living room suite, a box of candy or a bouquet of flowers are being displayed for advertising purposes. One is conscious only of witnessing a beautiful, colorful spectacle, comparable to some of the brilliant production finales of first line Broadway musical shows.

A complete manual, being sent out by the Home Office Advertising Department this week to all theatres, contains full information on the activities of the Theatre Service Corporation and the invaluable benefits which the theatres showing their features will enjoy. Read these manuals carefully. Remember, Mr. Katz wants the most complete cooperation from everyone in Publix in facilitating the success of this added source of box-office revenue for theatres.

PICTORIAL COPY SELLS CHILDREN

Following up Mr. Katz' injunction to concentrate more on child patronage, the home office advertising department is seriously considering a change in ad copy appeals especially on pictures of juvenile interest to reach this large group of prospects.

The development is based on a suggestion by Lou Goldberg of the advertising department who pointed out that when pictorial paper and trailers were used instead of block-print, copy ads, and copy trailers, child attendance was much greater than it is now.

Outdoor billing of pictorial 1, 3, 6, and 24 sheets would be advertising that the children could understand far better than that depending upon words in type to convey its message.

Both Mr. S. R. Kent and J. A. Clark, Ad Sales Manager, commented favorably on the proposal.

\$500 CASH!

Don't forget the 9 cash prizes offered by HAROLD LLOYD through Publix Opinion for the best advertising, publicity and exploitation ideas and campaigns on his latest Paramount release "FEET FIRST."

Contest closes August 4th. C'mon, Boys, get 'em in! See last week's issue for complete details.

HOW TO GAUGE ADVERTISING EXPENSES

Excerpts from a letter to a manager in the Utah-Idaho district have been broadcast by District Publicity Director Fred E. Hamlin to other managers of the district, advising them to analyze advertising expenditures to see whether too much or too little is being spent on various phases of advertising and whether advertising along certain lines is really effective.

Hamlin's letter is as follows: "Your report shows a budget of \$90 for newspaper advertising; expenditure was \$124.74, — or 30 per cent over-expenditure. Looking over the newspaper expenditures in detail, I note three items — \$28.50 in one paper, \$51.44 in the other, and \$44.80 charged against the midnight show. To put over the midnight show, you spent about as much in one paper as you did on your entire week's current attractions. Receipts of the midnight show were \$102. In other words, it cost you 50 cents in newspaper advertising to get a dollar at your box office.

Spent Too Much
"I recall looking over the tear sheets on your papers last week. The midnight show ads started four or five days in advance. They topped the current ads in several instances. I wonder if such heavy advertising so many days in advance didn't hurt the current shows—in effect, wasn't it advertising, 'Why see our current show; wait for Saturday midnight?'"

"The same mistake was made in
(Continued on Page Eleven)

KATZ SUPERVISES INDIANA DIVISION

The Indiana division, formerly under the supervision of J. J. Rubens will now be in charge of Henry Stickelmaier, division manager, under Divisional Director Harry Katz. Marion and Youngstown, Ohio, previously in Mr. Katz' division will be transferred to Milton H. Feld's division, under district supervision of Sidney Dannenberg. Lexington, Ky., remains in Mr. Katz' division and will be in Marc Wolf's district.

BETTER SHOWS WILL BREAK COMPETITION

Only vigorous, expert showmanship can keep the grosses of deluxe sound houses stable in the face of competition from the cheaper priced "shooting gallery" type of theatre, declared Dave Balaban of the Chicago operation after having completed a campaign in which a number of deluxe theatres were put on a straight sound policy.

The larger theatres, Mr. Balaban feels, can and must put on better shows because the smaller houses play a similar product with equipment that is as good as any.

"In Chicago, especially in the outlying neighborhoods," says Mr. Balaban, "a number of our large and beautiful theatres have adopted exclusive sound policies. These are houses that formerly had stage shows, orchestras and all the accoutrements of deluxe operation. They seat from 2500 to 4000 patrons, are beautifully furnished, lavishly equipped and carefully maintained. Service, operation, personnel and appearance are exactly the same as when deluxe programs were presented.

"With the advent of talking pictures, every theatre with a good sound equipment became an active competitor. Their sound was practically as good, their projection was adequate, their programs were as entertaining, and they rendered pleasing service. In addition, their prices in most in-

(Continued on Page Three)

Mr. Katz On the Bound Volumes

Commenting on the recent issue of the new Bound Volume of Publix Opinion, containing a detailed index of subject matter in both Volumes I and II, Mr. Katz made this official statement:

"I have just seen the new bound volume of Publix Opinion with its exhaustive index and I feel no hesitancy in pronouncing it the most outstanding and useful daily aid to the showmanly operation of theatres that exists anywhere in the industry. An invaluable service in the hands of any theatre man, it is particularly so for Publix showmen because it presents a lucid story of Publix activity during two of the most significant years of its history. It contains detailed outlines of the company's policies, ideals, modes of doing business and messages from company executives which make a handy, compact and extremely readable text book for newcomers into the organization.

"I expect every man in Publix not only to have the bound volume easily accessible to his desk but to REFER TO IT DAILY. I have read every single issue, both before and after publication, and I am convinced that it contains a gold mine of useable information which, if drawn upon regularly, will show a consistent improvement in every theatre from a box-office view-point. It is a compendium of the company's brainpower. I want it used!"

EFFECTIVENESS OF CIRCUIT DEPENDS UPON INDIVIDUAL INGENUITY OF MANPOWER

With the Cost Control Committee, aided by valuable suggestions daily pouring in from the field, going over the circuit with a fine tooth comb for the elimination of needless expenditures and with the entire organization being trimmed down to its most effective fighting strength, Mr. Katz

WATCH CREDITS ON CANCELLED TRAILERS

signalized individual resourcefulness as the one thing, above all others, required at this period. In all his recent addresses, delivered at conventions and during his circuit-wide tour, Mr. Katz, in talking of the early beginnings of Publix, stressed the fact that he was never worried about monetary losses or inadequate profits from theatres as long as he felt the proper manpower was being built up. He felt this way because he knew that, once the proper foundation of effective, resourceful and loyal manpower was laid, the company would be ready to cope with any possible situation which might arise.

The vendors continue to submit statements in cases where credit has not been given for cancellation, and the accounting department, in the absence of advice to the contrary, assumes that invoices have been held up or that bills have been destroyed or mislaid.

Proper credit has not been given in many instances for trailers returned on cancelled bookings. Unless the accounting department is advised of the cancellation, such credits cannot be checked.

Another matter in which managers continue to be lax is in the return of trailers after use. Many complaints are being received on this score. And failure to return unused trailers after cancellation for a week or ten days in many instances has made it impossible to obtain credit for the cancellation.

declared Mr. Katz, "for us to reap what we have sown."

"We believe that business is not
(Continued on Page Three)

Prize Contest Compilations Progressing

Work on the compilation of percentages and standings in the Second Quarter Prize Contest is progressing steadily.

As forecast in Publix Opinion some issues back, the task of compiling absolutely correct percentage figures for every theatre in the circuit participating in the contest is nothing short of colossal. The statistical work in connection with the Second Quarter contest would be simple enough were it not for the changes which took place in the field during the period covered. It is these changes that have so complicated the figuring of correct standings; and these changes have effected not only theatres but districts and divisions as well.

It is in the interest of absolute accuracy, and with the determination that conspicuous fairness be displayed in working out the percentage standings of theatres, district managers and all others concerned—that painstaking care is being exercised in all this work. It may be that several weeks more will pass before the final result is ready for announcement. In the meantime, Publix officials are requested to be patient and are expected to display a sympathetic understanding toward the problems and difficulties involved.

TIE-UP SCHOOLS FOR CHILD PATRONAGE!

SCHOOL ACTIVITIES LEAD AMONG CAMPAIGNS FOR MORE CHILD ATTENDANCE

Pronounced activity all over the circuit has followed the statement of Mr. Katz in Publix Opinion on importance of building child patronage for our theatres everywhere. From every section of the country, and every division in the circuit, evidence of awakened effort on the part of managers in stimulating interest of youthful patrons has poured in to Publix Opinion. In all of these campaigns, activities in connection with schools are stressed as most successful in the drive for child patronage.

Theatres of two alert New England merchandisers received untold institutional benefit from June activity which established the theatres firmly in the civic life of their respective communities by effectively tying-in with school graduations.

The men whose exploitation earned for them the personal commendation of Mr. Sam Katz are Nathan Silver, manager of the Merrimack Square in Lowell, Mass., who sponsored a "Most Deserving Graduates" Contest, and Ellis Brodie, manager of the Paramount, Haverhill, Mass., who succeeded in having local high school graduation exercises held in his theatre.

Silver, with co-operation of nine merchants, conducted a contest to determine the boy and girl in the graduating class of the Lowell High School who were "most deserving" of honor for having done the most for their school in four years of attendance, whether in sports, classrooms, or in any other field in which they may have achieved outstanding accomplishments.

Merchants each offered prizes for both the boy and girl voted most deserving, a total of eighteen graduation gifts. Prizes, with appropriate theatre copy, were displayed in their windows for the three weeks of the contest.

Winners were voted for by patrons of the Merrimack Square. Ballots were given patrons entering the theatre, and placed in a ballot box in the inner lobby. Votes were obtainable only by purchasing a ticket to the theatre, and were not distributed either at the High School or by co-operating merchants. Thus each vote cast in the contest, which aroused intense local interest, represented the purchase of a ticket.

Standings of entrants were tabulated daily on a blackboard in the theatre lobby, so that patrons could follow the progress of the contestants.

Contest ran from June 2nd to June 23rd, and presentation of the gifts to the winning graduates took place on the Merrimack Square stage on Tuesday evening, June 24th. Since graduation exercises were held on Wednesday, June 25th, mention of the contest was made in all commencement stories in the papers.

Newspaper publicity accruing from the contest is reproduced in this issue of Publix Opinion. In

addition to the nine merchants' windows for three weeks, bulletins announcing current attractions were posted in all classrooms for duration of the contest.

Haverhill, Mass.

In Haverhill, Brodie discovered that as commencement approached, general dissatisfaction was being expressed with the inadequate facilities provided for the exercises by the high school auditorium. In conversation with the superintendent of schools one day, the latter brought up the question, giving Brodie an opportunity to offer the use of the Paramount Theatre. Since exercises in previous years had been held at night, and to take advantage of Brodie's offer it would be necessary to hold them in the morning, the superintendent circularized parents of school children to obtain an expression of opinion on the change, and telling them of Brodie's public-spirited offer. Not one letter was received in opposition.

The school orchestra and glee club held all rehearsals in the theatre, and Charles Hillner, Paramount organist, rehearsed with them, accompanying the orchestra with the organ at the exercises. Brodie's artist made up a "1930" in 3 ft. figures, and these were treated in the school's colors and hung in the proscenium.

Graduating class marched from the high school to the theatre, and a Paramount News cameraman from Boston took shots and close-ups of the class leaving the high school, en route, and entering the theatre. These were shown at the Paramount the entire week following, then presented to the graduating class.

Each graduate received an invitation to attend the show at the Paramount during Commencement Week; those accepting were invariably accompanied by friends and relatives who purchased tickets.

Public comment on the exercises in the theatre was inspiring. House seats 1731, as against 700 in the high school auditorium, and it was packed, with 65 more, including the Mayor, City Council, orchestra and glee club, on the stage.

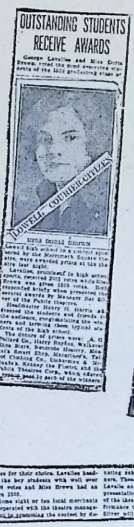
Entire personnel of the theatre contributed their services for the occasion. Publicity attendant to Brodie's part in making the commencement a success is reproduced on this page.

Chelsea, Mass.

Marble tournament engineered by Joseph J. O'Hern, manager of the Olympia, Chelsea, Mass., as part of that city's Tercentenary Celebration, netted him 86 inches

TRY THIS NEXT YEAR!

Part of the publicity which rewarded Manager Nat Silver and Assistant Manager George Heeley of the Merrimack Sq. Theatre, Lowell, Mass., for their idea of promoting graduation gifts for the most deserving boy and girl in the Lowell High School. Details of the contest are in the story on this page.



tests will be pitted against each other, with possible extension of the plan into other Southern Mississippi towns.

One phase of Hance's co-operation with the Biloxi schools was presentation of an old projector to the local elementary school, which was built with a booth but had not succeeded in procuring equipment. Machine will be used for projection of films secured from the Mississippi A. & M. College extension department, and other educational films, and Hance was almost overwhelmed by the gratitude of local school officials.

Story and picture on the presentation made the front page of the Biloxi News.

Texarkana, Texas

Realizing the import of Mr. Katz' statement in Publix Opinion on the importance of developing child patronage, Manager Edgar A. Simons of the Strand, Texarkana, Texas, uncorked an idea which added 500 members to his Strand Booster Club and doubled attendance at his Saturday kids' matinee.

Plan was an outdoor sports carnival, in which only Booster Club members were to participate. That jumped the membership, 500 kids registering at the theatre in the week before the carnival.

Acting as M. C. of the carnival, Simons conducted potato races, bicycle races, and, since he was entertaining young Texans, a horse race and rodeo! Grand finale was a chase after a greased pig.

Use of the grounds, refreshments consisting of ice cream, cookies and Coca Cola, and enough American flags to give one to each kid were all promoted. Carnival ended in time to make the regular Saturday matinee, where the feature for the children was "Trigger Tricks," made even more attractive by the first installment of a new serial, "King of the Kong-oo."

Biloxi, Miss.

Activity of Monte Hance, manager of the Saenger, Biloxi, in stimulating child attendance, has been eminently successful.

Hance has conducted a series of children's amateur nights, securing a stage attraction as well as providing an incentive for attendance on the part of both adults and children. When Biloxi's amateur talent is exhausted, Hance plans an elimination night, on which winners of previous con-

Ogden, Utah

Managers in Ogden, Utah, are hard at work putting over summer children's campaigns, according to Fred E. Hamlin, District Publicity Director.

R. C. Glasman, manager of the Orpheum, and Jack D. Marpole, manager of the Paramount, have secured from the superintendent of schools a list of every school child in Ogden from 6 to 16, with home addresses, ages and birthdays—11,000 children in all.

Each child from 6 to 12 years old, about 7,500, is receiving a postal card, outlining a "Mother Guest" feature. Cards are numbered from 1 to 12 in boxes around the edges, and these are punched in rotation by cashiers of both theatres. On the sixth and twelfth visits, the child is entitled to bring his mother as his or her guest.

Birthday register for the children, at the Paramount, with children as guests on their birthdays, is an added feature of the campaign.

High Point, N. C.

Opening stroke of Roy L. Smart's campaign for child attendance at the Broadhurst, High Point, N. C., consisted of circularizing teachers in local schools, telling them of coming attractions, and suggesting theatre parties for their classes. Smart obtained unusual response to this idea.

He is already working on a stunt to be employed upon re-opening of schools in September. Various merchants will entertain different classes in the schools at theatre parties, selecting classes in which children are of the age they wish to reach with some of their merchandise.

FRONT PAGE APPLAUSE FOR BRODIE!

How would you like to have results of your activity spread on the front page of your community's leading newspaper? Read on this page how Ellis Brodie, Manager of the Paramount Theatre in Haverhill, Mass., earned the everlasting gratitude of Haverhill school and civic authorities, and firmly established his house in the minds of young Haverhillans as THE theatre of the town.

HAVERHILL EVENING GAZETTE

City Edition

LARGEST HIGH SCHOOL CLASS GRADUATES

New York Roars Welcome to Admiral Byrd

PARAMOUNT THEATRE

HAVERHILL HIGH GRADUATION TO BE AT THEATRE

305 STUDENTS OF HIGH SCHOOL ARE GIVEN DIPLOMAS

William D. Parkinson Delivers Address Upon "Decisions" at Exercises at Paramount Theatre

PARAMOUNT THEATRE

HAVERHILL HIGH GRADUATION TO BE AT THEATRE

305 STUDENTS OF HIGH SCHOOL ARE GIVEN DIPLOMAS

William D. Parkinson Delivers Address Upon "Decisions" at Exercises at Paramount Theatre

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Victory	Tampa, Fla.	Aug. 10, 1919
Paramount	Newport, R. I.	Aug. 10, 1929
Huron	Huron, S. D.	Aug. 18

BETTER SHOWS WILL BREAK COMPETITION

(Continued from Page One)
stances, were lower.
"What then could the Publix theatres with larger overheads, and scarcely different programs do to offset competition of smaller sound operations? How were our theatres to be made more attractive and more appealing so that the patron would be willing to spend an increased admission fee to buy entertainment he could get for less elsewhere?"

Problem Solved
This problem, Mr. Balaban feels has been solved by applying the principles of keen showmanship to every program, and making them so rich in entertainment value that no patron could fail to sense the difference between a Publix and a competitive theatre.

"In the first place, we scrutinize carefully every item on the programs that go into what are known as the 'deluxe sound houses.' We assure ourselves that each program has balance, and is routine properly. The proper relationship of features to comedy acts, scenic, cartoons, etc., is considered."

"The next step is to see that these various units are presented properly. The effect machines are utilized wherever the subject lends itself, and various colorful and original slides are thrown around the picture sheet to dress up the presentation of the subject. In many instances these effects are highly elaborate and the audience reaction is gratifying."

An entertaining organ solo is usually found on every program and Mr. Balaban insists that these be made individual productions within themselves. The effect machines, spot lamps, stage lights and every other possible means are utilized in putting over these solos. Several of the organists are singers as well, as this talent is utilized in adding novelty and originality to the solo. The lobby entertainers are likewise often used in an organ solo to help build them up.

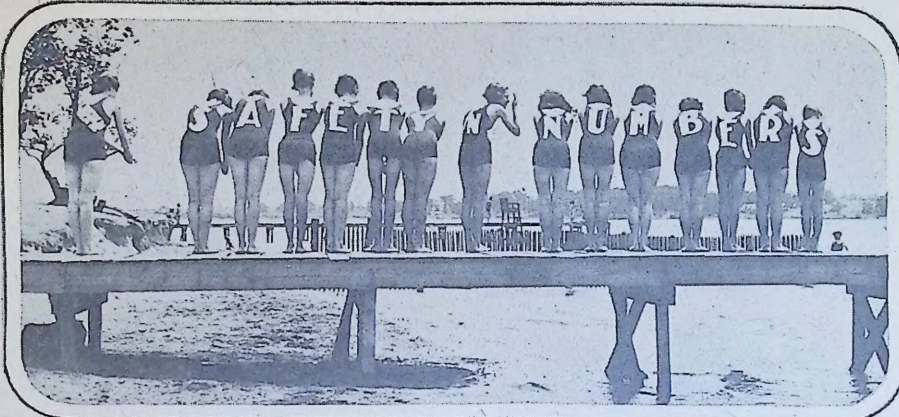
Live Lobbies
Mr. Balaban was one of the pioneers of the "live lobby" idea, and it was at his suggestion that lobby entertainers were installed in many of the Chicago theatres where it was found feasible. These entertainers are especially valuable in the sound houses, where the program offers no "human touch." It has been discovered that they build up a "fan following" and aid materially in increasing the box office receipts.

The amazing thing about the

TRY THIS ON YOUR BATHING BEACH!

This striking example of ingenuity in combating beach opposition resulted from City Manager Paul Witte's determination to have bathers in Lake Decatur know what was playing the Lincoln Theatre, Decatur, Ill. He sent these fifteen pretty—well, shapely—girls out to the beach, and after swimming around for about twenty minutes, the girls would line up on each beach as illustrated, with their backs, of course, to the

crowds. It was as much for them as for the crowds, and no one missed their message—"Lincoln, Now Showing—Safety in Numbers." While District Manager Thomas P. Ronan didn't exactly say it, Publix Opinion suspects Witte of being a pal of Lloyd Lewis, with J. Arthur Henkoop, the Paul Bunyan of Publicity Men, as a mutual friend.



Dave Balaban

whole situation is that these deluxe sound programs are presented in many houses, not once or twice, but three times a week. This means three different organ solos, three different sets of effects and three different rehearsals. It means a lot of hard work on the part of the managers but the results prove that it's worth while.

Chicago Example
One outstanding example of the fact that the public responds to showmanship in sound programs is a Publix theatre on Chicago's north side. It changes programs three times a week and every program is of the deluxe type. A few blocks away on one side is a competitive theatre, which received the Exhibitors Herald plaque for excellent sound and likewise has good environment and product. But, despite this severe competition, the Publix house with higher admission prices, goes along week after week turning in a sizeable gross and showing a substantial profit.

Mr. Balaban's contention that the public appreciates showmanship in talking picture programs and is willing to pay for it, is more than justified by the response in Chicago to this policy.

Convenient Change Boosts Candy Sales

Division Manager M. M. Rubens has cautioned managers in his territory against the possibility of losing candy because patrons do not have necessary change. In addition to giving out small change at box-offices, he suggests that the manager, assistant or chief of service on the floor be always equipped with several dollars in change, subject to signal of ushers finding patrons who wish change.

COLOR DRESSES SHORTS AND PROGRAM

Actuated by Mr. Katz' statements in Publix Opinion on the importance of proper program construction and program treatment, George L. Henault, projectionist at the Brockton Theatre, Brockton, Mass., has contributed an interesting account of what is being done there to dress up program presentations.

"We have been using color on shorts at the Brockton for a long time," Henault states, "and have been very successful as success goes, considering the amount of time available to adapt color to shorts."

"The following subjects were colored with good results: 'Sunset Hunters,' a Bruce scenic; 'Hot Time in the Old Town' and Pathe Audio Review No. 25. These three shorts were just subjects in themselves, but with the addition of color, they were works of art."

Using Gelatine
"Sunset Hunters" was colored by using gelatine in front of the projector. We opened with 41 Green, until the first scene after the spoken words, 'I am a sunset hunter.' At that point a combination of fire red and pink was brought into the upper part of the picture, keeping the green on the lower part. On the last sunset the red and pink were withdrawn and the green was used to the end. "The method used at the Brockton was unique in that the red and pink could be lowered and raised to conform to the skyline. This method was not perfected on the first day of the showing, but on the third show of the second day. Each previous show had a different arrangement until the right combination was found."

"The Paramount cartoon 'Hot Time in the Old Town' was easier. The color scheme was arranged on the second showing of the picture. Number 41 Green was projected on the picture from the Brenopticon, all the way through. At the scene of flames, a fire red was brought up into the lower part of the picture, after the scene was on about two seconds. This was done to create the effect of smoke, and then the red was brought about halfway up, which gave the impression of fire and smoke."

Obtain Contrast
"When the words of the song appeared the red was raised just enough to cover the reading matter. The upper part was left white, to make the fireworks

stand out in contrast. On the dance, the red was lowered a little to help bring out the upper part of the picture, which is quite dark. The parade was all red. On the fadeout the red was withdrawn, and the picture finished in green."

"On Pathe Audio Review, No. 25, the last subject was the only one that could take color. It is printed on blue stock and denotes clouds at dawn and an approaching storm. A medium canary was used on the upper part of the picture, denoting the reflection of the sun behind heavy black clouds."

Contest in Lobby on Hobbies is Winner

"Hobby Lobby" contest in progress at the Eastman, Rochester, in conjunction with the Rochester Times-Union, is a winner from every standpoint.

Acting Manager H. L. Royster has on display in his lobby a collection of interesting hobbies, including stamps, coins, steins, a collection of old books with a long-hand manuscript dating from the year 1260, the one and only P. T. Barnum Mermaid, exhibited throughout the world 30 years ago, and a very valuable collection of old guns dating back to the Revolutionary War.

First story appeared June 30th in the Times-Union, with other stories and art following on the 1st, 2nd, 3rd and 6th. 'Phone and written inquiries about the contest poured in, and the time of display was extended from two weeks to three because of the attention it attracted.

Managers wishing to duplicate the contest should secure releases from entrants, protecting the theatre against losses from theft or damage, or promote insurance policies covering exhibits by tying-in an insurance broker.

THEATRES OPEN

Paramount Theatre in Lynn, Mass., opened on July 18th. Al Lashway is manager. Rialto, Brockton, will re-open on August 15th, and the Empire, New Bedford, Conn., will re-open on August 1st.

Announcement has been made by Mr. D. J. Chatkin of acquisition of the Wilkey Theatre, Edwardsville, Ill., and the Wood River Theatre, Wood River, Ill.

Both houses will be in J. J. Rubens' division, under District Manager Perry Hoefler.

NEED NOW FELT FOR INDIVIDUAL INGENUITY

(Continued from Page One)
undergoing a state of depression. Some people think it is. Whether it is or not, business conditions throughout the country is something over which we have no control. The same is true of weather conditions. The same is true of any other general conditions which tend to mitigate against theatre box offices. These conditions are here, whether we like them or not.

Combat Conditions
"What we can control, however, is our combat against these conditions. We can either take it on the chin and lie down before these conditions, or we can be up on our toes fighting them with every ounce of energy we have. In this fight, as in any other fight, the most significant and determining factor is resourcefulness. The conditions are alike for everyone, the weapons to combat them, to a greater or less degree, are also alike. Under these circumstances, individual resourcefulness is the one thing which will tilt the balance in favor of victory."

"All the leading industries of this country recognize this fact. Publix, however, has the advantage in that individual resourcefulness has always been the one thing bred to the very bone of its manpower from the start. It is the warp and woof of our manpower. It is for the proper and lasting instillation of that quality that we have been satisfied to take losses in our theatres, to expend the valuable time of our executives and to exercise the most infinite patience with our men."

"We believe we have done a good job. Now is the time for Publix showmen to prove by their ability to cope with present conditions, by their intelligence in shearing all excess and encumbering weight from their operations and carry on equally, if not more, effectively than before, by their mental alertness and tireless energy in eliciting substantial profits from their theatres—whether or not we are right."

"Publix manpower is on trial. Knowing as I do the men who comprise that splendid body, I have the most implicit confidence in the outcome of that trial."

LIGHTING EFFECT IN 'JOURNEY'S END'

Earle M. Holden, manager of the Fairfax theatre, Miami, Florida, has been commended by his division director, John J. Friedl, for his effective and showmanly presentation of "Journey's End."

At the end of the film, during the scene where Raleigh, wounded and dying, is brought into the dug-out, he remarks to Stanhope that it is getting dark and asks for more light. All house lights were turned out at this point and no one was permitted to enter the theatre or aisles during the scene.

At the conclusion, the house remained dark for about twenty seconds, following which the house lights were slowly faded on and soft non-syn music was played for a three minute intermission. The presentation was tremendously effective.

ARE YOUR OPERATORS LIKE THIS?

Merle Potter, film critic of the Minneapolis Journal, led off his column on a recent Sunday with some praise of the switchboard girls at local Publix Theatres.

"This is about as good a time as any," Potter said, "to say three or four sentences concerning the girls at the switchboard for the Publix theatres. They have it coming."

"You can call these girls any time, on any fool question in the world, and get service. All switchboard operators are not that way. You are familiar with one sort. Those who take your call in a laggard fashion, and let you dangle on the other end of the line for what seems like hours. Until you don't know whether the person you are calling has fainted, died, moved out of town or just doesn't care."

"But not these Publix girls. They let you know what's going on, so you don't get fretful and nervous. And they are all strategists. Always they say in answer to an inquiry from this desk as to what time a picture goes on, 'And it's a marvelous picture, so be sure and give us a good writeup.'"

Brains First

Will Win Those

\$500 Prizes

On Harold Lloyd's

'Feet First'

GRAY DISCLOSES RADIO TECHNIQUE

NEW ADVERTISING MEDIUM PRESENTS DIFFICULTIES IN CONSTRUCTION AND SELLING

The very newness of radio as an advertising medium makes its proper use difficult to the layman. Anxious to build up in all showmen as efficient an ability on that score as possible, Publix Opinion is reprinting with a good deal of detail a talk on radio recently presented to the Managers' School by Vernon 'Bud' Gray, publicity director of the New York Rialto.

Prior to his present assignment, Gray was connected with a

number of well known radio stations in the East, devoting most of his time to program construction.

Publix Opinion wants other showmen who have successfully used radio to write in and tell their stories for the benefit of the circuit. The account prepared by Gray follows.



Vernon Gray follows.

The intangible, known as radio, is owned by the American public and controlled for them by their representatives appointed from various geographically divided portions of the country, appointed by the president of the United States and called the Federal Radio Commission.

Licenses to operate radio stations are granted for periods of three months and given only after qualifying before the Board. Primarily, radio stations must serve the public through enlightenment, instruction and wholesome entertainment and at no time must be used as an instrument of political or unpatriotic propaganda nor anything tending toward the demoralization of the public.

In times of war the government assumes full control of each station. These points are mentioned to bring out policy in its relation to the great multitude of people with which the radio is the factor in their daily lives.

Growth and Circulation
The United States Navy is largely responsible for the present development of radio as we know it today so you can see that the government has supervised the various phases of its progress.

Commercially, radio has been in use for approximately twelve years. For example, in 1927 nearly 4,000,000 dollars was spent by national advertisers; in 1929 nearly 19,000,000 dollars was spent and 1930 figures are expected to exceed those by nearly 50 per cent. This represents the investment in advertising made in nation-wide systems. In a little over ten years the circulation of radio, in terms of listeners, exceeds forty million. This figure represents the approximate daily newspaper circulation of the United States which has required over a century to build up. While these figures offer amazing contrast, nevertheless, neither one of these mediums can realize its greatest expression without the other. While radio has an exceedingly intimate association with the listener it is by the same token decidedly transient; while the message borne in print may be preserved for years.

Radio entertainment is comparable to art work and illustration in printed advertising and the time allotments as sold are similar to white space sold in printed form. Announcements are the same as type matter in a printed message. Needless to say, the better the program the greater the audience, so with illustrations in

advertising. The more colorful the illustration both in form and technique, the greater the effect of the sales message.

Relation to Other Mediums
Competition in advertising is just as keen and necessary as competition in production and distribution. Therefore, no one medium is powerful enough to accomplish a selling task alone. There are some outstanding exceptions to this rule but they are indeed rare. It is important to bear in mind that radio is an auxiliary medium in theatre advertising and publicity. No theatre could exist on the use of radio alone—primarily because of the public habit of seeking information through newspapers and other printed mediums.

Radio has an emotional appeal while the printed message appeals to the intellect—the combination of both makes for the highest efficiency. A recent research to determine results of various mediums of advertising and publicity revealed that newspapers and magazines show a return of approximately 66 2/3 per cent; radio in the neighborhood of 20 per cent, and the balance through word-of-mouth and miscellaneous mediums.

Hours and Seasons

The choicest times to broadcast theatre publicity is between 11 a. m. and 1 p. m.; 6 p. m. and midnight. This can be extended to 1 a. m. in certain cities and towns where the habits of the people conform.

The days of the week most desirable primarily are Mondays, Tuesdays, Wednesdays, Thursdays, Fridays and Sundays in the cold seasons. In mild weather, eliminate Sundays. From September first to the middle of May is the peak radio season. From the middle of May there is a gradual recession of interest in radio, reaching the lowest point in July and August.

It is advisable to use the radio in advance but always tie in your current program in some way. For instance, 75 per cent advance and 25 per cent current, based on the length of time and number of days the radio is used.

Costs

Radio costs depend on the arrangement between the theatre and the radio station. The clever showman will keep costs at a minimum at all times in all ramifications of his operation.

In radio his program should be of such a quality that the station will be glad to acquire it as a sustaining feature, which means that the station gives the time and the theatre the talent which is an even trade. This applies when the program is conducted from the radio studio. In this connection, union musicians require union scale on time basis when the program is conducted in the theatre and then transmitted to the radio studio for broadcasting to the public. Microphone and line charges are involved. They are usually very small, in the neighborhood of \$5.00 per microphone, per program. Line charges are strictly initial and are made only upon installation. This information applies for those who will have to establish a radio contact. Most theatres already have radio connections but it is well to know the fundamentals. With very little effort and intelligent handling, radio publicity can be one of the strongest aids.

GREAT RESPONSE

Response to the suggestion in Publix Opinion that managers and publicity directors write to Russell Holman for announcement books, for ad and poster use, has been tremendous. Books are being mailed out as rapidly as requests arrive.

Paramount's 1930-31 announcement book is designed not only to sell product to exhibitors, but to provide hard-working theatre advertising men and artists with suggestions for layouts and copy, as well.

Write to Russell Holman today for your copy! Analyze it, and you'll agree that it's bunkless. The copy presents facts. There are no phoney titles or casts, just to make a big but synthetic showing. It's not an announcement book built to fit standard-sized waste baskets, but to be used throughout 1930-31 by the men in the field, and expressly designed by Russell Holman and his co-workers with you men in mind.

Radio Systems

The principal radio systems of the United States are operated by the National Broadcasting Company and the Columbia Broadcasting System, the latter being closely affiliated with our own organization.

The Columbia System, of which we are a part, operates 73 stations in 65 cities, two of which are in Canada, giving a thorough coverage over the entire country. Stations in the southern part of the United States extend their power into Mexico and South America; northern stations reach over the Canadian border. The coverage of a station is measured and classified by its penetrating power which is expressed in terms of watts.

There are a number of major individual stations in America that cover nearly the entire country by themselves, such as WLW in Cincinnati and WBBM in Chicago. There is a station in Berlin, Germany, reputed to reach around the world, which illustrates power possibilities.

If you are called upon to make station affiliation for your theatre, two important factors should be kept uppermost in mind. First, power. Second, program quality, which is another way of saying popular appeal.

In the final analysis, it is better to select a station of great popular appeal and less power than a powerful station with less popular appeal. This point should always be remembered as it is vitally important.

The major cities of the four quarters of the United States are divided into what is known as a basic network. Other stations are called the supplementary chain in centers with lesser population and minor importance.

Station Affiliations

Since the importance of radio became an established fact many newspapers were quick to acquire ownership or control in radio stations. This in itself is a powerful object lesson of the relative value of both mediums and the importance of coordinating them.

Be careful in your contacts. Do not be too eager to tie up with a radio station having newspaper ownership unless it is the most powerful newspaper in your territory for the simple reason that it may be competition to other newspapers whose support you require. If diplomatically handled, you may operate on this basis and still maintain the good will of competitive newspapers. In the same instance, radio stations are owned and operated by Power and Light companies, dry goods corporations and other forms of industrial and commercial interests. Your approach and a method of cooperation must be guided by these major factors and decisions should not be made until a thorough analysis and survey proves that it is most beneficial to your theatre and company.

Talent

Talent is the life-blood of the radio body and without it there would be no radio. Therefore it is the prime consideration after station power. Your radio following reacts instantaneously to quality program or lack of it.

Sopranos are the most difficult voices to broadcast, therefore be sure to select this type of voice most carefully. Mezzo-sopranos and contraltos are almost always a delight to the listener. For some reason high soprano voices do not transmit well unless they are radio-trained and have full appreciation of microphone technique. Perhaps the day will come when mechanics of the business will eliminate this difficulty. It is generally known that the electrical energy which carries the voice through the air also amplifies it and sometimes certain types of voices must use a lower pitch to get the best results. Men's voices, whether in solo or in ensemble, usually transmit pleasingly.

Auditions

Always have an audition for all units of your program talent before putting them on the air. This may be done by having them sing into the microphones and you occupy another part of the studio while listening to the speaker through which the program comes. The acoustic quality of voice and sound is altered by the microphone. Therefore an audition from the stage or in the rehearsal room is in most cases deceiving. And so it is necessary to have an actual test to assure yourself of the radio quality as against the stage quality. You will doubtless have some amazing experiences in this connection and herein lies a severe test for your showmanship.

Orchestras consisting of string, woodwind and reed instruments are the most desirable. Brass units are difficult to handle unless played by expert musicians and are, therefore, the least desirable. However, they can be trained for quality broadcast.

Studio and Microphone Technique

Inasmuch as you are working against time in each program it is vitally essential to employ a stopwatch in rehearsing to determine the exact length of each individual number and announcement. If you are committed to thirty minutes on the air it is imperative to fill every second of the thirty minutes with interesting entertainment and bright sparkling announcements. Arrange the various types of talent and forms of music so that the utmost variety will result. Always avoid using two numbers of a similar character in succession. The spotting of talent on the air is handled the same as it is in your program. A strong opening, but the strongest feature last—intermediate quality of talent in between. At times you will have a dearth of quality and you must employ your resourcefulness and initiative in making up the deficiency.

If you have plenty of quality talent your problem is reduced proportionately. If you have a short program of one kind of talent, concentrate your attention on the selection of numbers.

Variety Essential

For example, a fifteen minute piano broadcast should have a sufficient variety of musical moods to cater to musical tastes. If a player or singer is capable of only one style of work it becomes a problem of selecting the most popular numbers. You will find trained talent will assist you

materially in your program problems because in practically every case the showmanship sense of the talent will be brought into play for your benefit.

Programs should have a fair proportion of talk which involves announcements, monologues, readings, etc. If your program is long there should be generous musical and vocal talent. Very few announcers or artists are capable of holding the interest of an audience with talk alone for more than five minutes at a time. There are exceptions. Even dramatic sketches with two or more people in the cast are difficult to listen to for fifteen minutes. It is well to select a signature song or number, selected first for appropriateness to your program and second to establish it as sort of a trademark of the air. This serves a double purpose.

Position of Mikes

In programs involving the use of microphones on the stage to broadcast stage talent and music, have the microphones hung in various places for tests because each theatre presents different acoustic problems. Sometimes they are best suspended from the proscenium; other times in foot-light troughs; then again standing on the stage in the most advantageous position.

Instruct your talent, both stage and musical, never to make side remarks of a personal nature or objectionable sounds such as may occur when the members of a cast carry on by-play with the orchestra which they think is out of hearing of the theatre audience. The sensitive microphone will pick it up and amplify it. The microphone can be your friend or your worst enemy. By this I mean the placement of this delicate instrument which gathers up the slightest sound and sends it into the air to countless people. Never rustle paper or move objects on the table near the microphone. The rustle of an ordinary piece of tissue paper sends out a metallic rasping sound, very distracting to the listener, which to yourself is hardly noticeable.

Use Low Tone

There are several types of microphones and all the latest models are highly sensitive. When speaking into the microphone always use your natural voice, speaking in a low tone if possible as though you were talking confidentially to a friend. Never act anything but natural before the microphone and your voice, if pleasant, will be delightful on the air. Stand about twelve inches from the microphone and keep your head in a natural position. The twisting of the neck, up or down or sideways, effects the vocal organs and your breathing. If you are handling talent in the studio and you have a singer with a powerful voice, keep him at least six feet from the microphone. When he reaches high or powerful notes have him step backwards or forward as he modulates up and down.

With orchestras keep the microphone away from the piano and brass instruments—favor strings, woodwinds and reeds.

Know Engineer

Each studio has a control room in which the radio engineer handles the dials that modulate all tones transmitted through the sending apparatus. It would be well to know him and his problems. These men are able to make or break a program by the manner in which they handle the delicate dial that compensates for overtones and undertones. If for some reason the sound quality is too low, have him amplify it by a simple twist of the dial. If it is too strong, he can tone it down. This is known as modulation. Always check on your control man by watching the small meter whose tiny hand tells the story.

Radio is a great benefactor of mankind and surely an opportunity to amplify the message of Publix, creating good will for your company that can not be measured in dollars.

SELLING 'COMMON CLAY'

By GLENDON ALLVINE
Advertising Manager, Fox Films
(Not for Publication)

This picture has the distinction of being lead-off release for the coming season's product, and when we say that it sets a pace to delight the heart—and bank balance—of the exhibitor, we're putting it mildly.

In fact, we're putting it much more mildly than the exhibitors themselves. Those who have seen "Common Clay" speak right out in meeting.

Harry Weinburg, of Des Moines, Iowa, telegraphs "finest picture of its kind I have ever seen"—and he has seen plenty.

Joe Shagrin, of Youngstown, Ohio, calls it "great" and "one of the best box office attractions of the year." When exhibitors use that language, they're not romancing.

"Common Clay" is the Harvard prize play by Cleves Kinkead, and the run it had on Broadway is in the records. Afterward, it toured the country to great success.

Here is a drama that is bound to get your patrons steamed up, both for its story and for its frank revelation of the tough break which a pleasure-loving girl gets in this man-made world.

It has a theme which is front-page stuff. Invite the ministers and social workers of your town to see it. That will be enough to set off the fireworks of discussion.

Every official who is brought in contact with wayward girls knows that "Common Clay" is straight stuff. Get the municipal authorities back of you when you show the picture; it can be made the occasion of a city-wide expose of conditions in speakeasy and dance hall. And remember that this agitation will sweep more business into your theatre.

The story, briefly, is about a girl who, after being arrested in a speakeasy raid, takes a position as maid in a private home, and finds herself an object of prey to every man she meets, on account of her one misstep. How she wins her way to love through tragedy makes drama of universal appeal.

And what a performance Constance Bennett gives in the role of the girl! She acts with such sympathy, such understanding, and such finesse that you'll find the critics falling over each other with superlatives. And that goes for Lew Ayres, who plays opposite her. Both are young in screen years as well as calendar years, but they have the stuff that makes stars.

Victor Fleming directed "Common Clay," which is equivalent to saying that the direction is topnotch.

RECORDS ADDED
TO 33 1/3 R. P. M.
DISC LIST

Addition of 18 new Musical Novelties Department records to the list of 33 1/3 r. p. m. discs for use on regular Vitaphone equipment has been announced by E. H. Kleinert of the Musical Novelties Department, from whom they may be ordered. Price of the records, which are double-faced, is \$1 each. New records are as follows:

- Overtures**
- M. N. D. No. 106, "Russian Fantasie," rhythm overture based on Russian airs.
- M. N. D. No. 107, "Hungaria," rhythm overture based on Liszt's Rhapsodie No. 2.
- M. N. D. No. 108, "Scotch Fantasie," rhythm overture based on famous Scotch airs.
- M. N. D. No. 109, "Fantasie Orientale," rhythm overture based on Tschalkowsky airs.
- M. N. D. No. 110, "Il Guarany," overture from the opera of the same name.
- M. N. D. No. 111, "Carmen," overture from the opera of the same name.

- Instrumental Novelties**
(No Vocal Choruses)
- M. N. D. No. 112, "Symphonette," novelty in rhythm tempo.
- M. N. D. No. 113, "Minor Gaff," popular novelty in rhythm tempo.
- M. N. D. No. 114, "Black Horse," popular novelty in rhythm tempo.
- M. N. D. No. 115, "Punch & Judy," popular novelty in fox-trot rhythm.
- M. N. D. No. 116, "La Paloma," and "Mi Querida," two popular Spanish melodies in tango tempo.
- M. N. D. No. 117, "Down South," southern airs in fox-trot tempo, featuring the banjo.

- Marches**
- M. N. D. No. 118, "Stars and Strips Forever" and "Semper Fidelis."
- M. N. D. No. 119, "El Capitaine."
- M. N. D. No. 120, "Sabre and Spurs."
- M. N. D. No. 121, "Under the Double Eagle."
- M. N. D. No. 122, "Washington Post March."
- M. N. D. No. 123, "High School Cadets."

ASSIGNMENTS

Herbert Brenon, Jr., formerly manager of the Uptown, Gardiner, Mass., has assumed management of the Orpheum, Gardiner. He succeeds Joseph Klein, who has been transferred to the Broadway, Springfield, as assistant manager.

Edward Hart has succeeded Larry Chambers, resigned, as manager of the Academy, Newburgh, N. Y.

L. Laurens has succeeded Francis Morin as manager of the Strand, Westfield, Mass.

Alfred Herskovitz has replaced Howard J. Butler, resigned, as manager of the Crown, New London, Conn.

Fred Belmont, formerly manager of the Calvin, Northampton, Mass., has been transferred to the Plaza, Northampton. Augustus Coats, formerly assistant manager of the Calvin, has been promoted to the post of manager.

Harry Feldman, who has been in training at the Palace, Stamford, Conn., has assumed management of the Victory, Holyoke, Mass., replacing Charles Costello, resigned.

George Moffatt has assumed management of the Garden, Greenfield, Mass., replacing George Elmore, resigned.

Leo Flanagan has been transferred to the Elm, Chicopee, Mass., succeeding Israel Schan-cupp, resigned.

W. H. LeValley, formerly manager of the Strand, Stamford, Conn., has been appointed Pub-

SELLING 'MANSLAUGHTER'

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

We have a great box office picture in "Manslaughter." Every Paramount Public official who has seen it, agrees with that. It's safe right now to predict that any list of the five pictures that did the greatest business for you in 1930 is going to include "Manslaughter." Where it stands in that list of five will depend largely upon the selling job you do on it. The money is in the show; let's get it!

"Manslaughter" is a down-to-earth love-melodrama containing every element of popular success. There's the intensely absorbing love story of a beautiful, hot-blooded society girl for a handsome, hard hitting, hard drinking, clever son of the people; the plot development, which the masses will love, of this girl who thinks she can trample over everybody, being sent to prison, undergoing hardships and emerging purged of her selfishness and a thoroughly loveable character; the spectacular action sequences of a madly racing automobile and the most breath-taking crash in which a man is killed; a knockout courtroom sequence with the hero, driven by duty, prosecuting and convicting the woman he loves; magnificent performances by Claudette Colbert, Fredric March and others in the cast; superb direction by George Abbott, famous stage author and director; and a happy ending with a delicious dash of humor in it; scenes of high society at play in bathing suits, with Colbert a sensation in her one-piece suit and winning the swift aqua-plane race.

"Manslaughter," produced by Cecil B. DeMille, with Meighan and Leatrice Joy in the leading roles, was an outstanding success as a silent picture. The talking version is at least five times as good.

There is nothing highbrow about this picture. It is done in true de luxe Paramount style. But the story never for a minute gets above the heads of the mentality of the movie masses. This film should make Colbert a star. And, even with that fact apparent, March nearly steals the picture. He has never been so powerful and so good.

It should be sold with strong copy that gets down to the guts and essentials of the story. Here are some suggestions:

On the witness stand she swayed. A prisoner. A target for gloating newspaper headlines. For the mob that screamed for her blood! A beautiful, white-faced, trembling girl. The girl who just a few days before had been a reckless, blue-blooded daughter of wealth. The girl whom just a few nights ago he had held in the moonlight in his arms, her heart racing against his, her eager lips seeking his kiss. And now he—HE—who still loved her blindly, unreasoningly, must convict her—send her to prison—perhaps KILL her! No wonder he cursed at that grim, relentless thing—DUTY—that drove him on. No wonder he cried at those beautiful, haunting eyes that seemed now to hurl hate at him, "Don't look at me! Face the jury!" Could he do it? Could he crucify the girl he loved? Come and see. Come and thrill and lose yourself in the marvelous, soul-gripping drama of "MANSLAUGHTER." Come and LOVE the Greatest Love-Drama Ever Screened!

"TRAITOR! A TRAITOR TO LOVE!" her beautiful, hate-clouded eyes seemed to hurl at him as they led her off to prison—to death, as she thought. Those eyes that a few nights before had surrendered love to him in the soft moonlight. HE had done it—the man that loved her—the man that would, in spite of that, hurl her to her doom!

YOU WOMEN OF TWENTY-FOUR! Young, warm blooded, eager for life, for love. How would you like to be imprisoned for ten years, to have life go blank for a decade—no joy, no laughter, no romance—to come out into the world again, a broken, bitter woman of thirty-four? That was the prospect that faced proud, rich, reckless Lydia Thorne, heroine of "MANSLAUGHTER." Why? How? Did she escape? Come and see!

HER LIFE IN HIS HANDS! The Life of the Girl He Loved. Duty drove at him to seize her, crush her, scar her warm beauty, bend her proud head low. Love tempted him to protect her in his eager arms. Which won?

SHE KILLED A MAN BUT HE KILLED—LOVE! "I HATE YOU! YOU SENT ME TO PRISON. BUT I'LL STILL BE YOUNG AND RICH WHEN I'M FREE—AND I'LL RUIN YOU IF IT TAKES MY LIFE AND FORTUNE!" That was the deft she hurled at him out of lips burning with emotion. Lips that only a few nights before he had kissed in ecstasy.

"You have flaunted society—and you must pay! You think that love and beauty can laugh at the law—you're wrong!"

"YOU—you are a traitor to love—and YOU will pay. You have wrecked my youth, made me a plaything for your ambitions—and you are sentenced to love me, in vain, for the rest of your life!"

There's a rich field for tie-ups here. The basis for Colbert's conviction for manslaughter is an accident in which she is driving with breakneck recklessness and kills the motorcycle cop who is chasing her by skidding her car into his machine. There's a lesson in this for motorists and the police department of your town will probably cooperate in hammering it in. For instance, with signs reading: BEWARE! Reckless Driving may lead to MANSLAUGHTER. This road leads to "Manslaughter" at the Rialto Theatre. In some spots where the silent version of the picture was shown, the judges trying motor cases sentenced minor offenders to go and see the picture; stories appeared in the papers about this. You might get a tie-up with auto agencies in your town whereby they would feature their brakes in ads stating that good brakes may be the means of avoiding manslaughter.

We are featuring "Manslaughter" in our Satevepost ad of August 8th, as part of our big campaign on the picture. The story, by Alice Duer Miller, originally ran as a serial in the Post. It was also a big seller as a \$2 novel and is now being re-published by Grosset & Dunlap for 75 cents, with jacket and illustrations tying up with the picture.

licity Director of the newly acquired Goldstein circuit in Massachusetts. LeValley is succeeded at the Strand by William Brooker.

B. Dobrans, graduate of the last Managers' Training School, has replaced George Kilmarr, resigned, as manager of the Dudley, Roxbury, Mass.

Joseph Lourie, formerly manager of the Warren St. Theatre, Roxbury, has been promoted to the post of District Manager in charge of Jamaica Plains, Roslindale, and four of Roxbury's six Publix theatres. J. W. McNamara, whom Lourie succeeds, has been transferred to Stamford, Conn., as manager of the Palace, replacing W. G. Mitchell. Mitchell's next assignment is forthcoming.

H. T. Lashley, formerly manager of the Victory, Salisbury, N. C., has been appointed City Manager in charge of the newly-acquired Paramount and Carolina theatres in Burlington, North Carolina. A. C. Kinney succeeds Lashley in Salisbury.

C. P. Malphurs has succeeded C. S. Barnes resigned, as manager of the Galax, Birmingham. Malphurs was formerly stationed in Florida.

Chaney's Picture Ballyhoo. Records
Needs Careful Ready on Seven
Advertising New Pictures

"Watch your step in selling 'The Unholy Three,'" Division Publicity Director Madeline Woods warns managers in the Publix Great States division.

Impression that "The Unholy Three" is simply a re-issue, like the "Phantom of the Opera," to which sound and some talking has been added, must be combatted, Miss Woods advises. It should be made emphatically clear that this is an entirely new production in which Chaney and all the other characters talk throughout the picture. Cast is entirely different with the exception of Chaney and the midget. Copy theme should be "Lon Chaney's First Talking Picture—Entirely new production based on his original triumph, 'The Unholy Three.'"

"It might be well," Miss Woods says, "to even go so far as to state in small type in your ads that this is not a re-issue, but an entirely new production. Do not use at any time such phrases as 'You saw it silent, now see it as a talking picture.'"

"Exploitation material should not be too gruesome. Inject woman's appeal in ads by using cuts of Lila Lee and Nugent, and emphasizing the romance angle."

Ballyhoo records for seven forthcoming Paramount pictures are now available, according to announcement by General Music Director Boris Morros. Records are on 78 r. p. m. discs for use on regular phonograph or non-sync equipment, and are suitable for every type of ballyhoo, from use in lobbies or on marquees to broadcasting by means of sound train or radio.

Pictures for which records are available are "Follow Thru," "Let's Go Native," "Queen High," "Heads Up," "Monte Carlo," "Leave it to Lester" and "Animal Crackers." Records for "Follow Thru" and "Let's Go Native" are priced at \$1.50 each, and for the remaining five pictures at \$1.00 each, in anticipation of an increased number of orders.

Should sufficient support for this form of exploitation develop, states E. H. Kleinert of the Musical Novelties Department, it will eventually be possible to furnish these records at a price of 75c per disc.

All orders should be addressed to E. H. Kleinert, Musical Novelties Dept., Paramount Publix Corp., Paramount Bldg., New York City.

SERVICES RENDERED BY THE MUSIC
NOVELTIES DEPARTMENT

All requests for material should be made directly to:

MUSICAL NOVELTIES DEPT., Paramount Publix Corp., Paramount Bldg., New York City.

Music Novelties: Holiday Subjects, Song reels of the type of "AIN'TCHA"; Novelties of the type of the Byrd subject, "BACK HOME."

Overtures: Such as "CHANSON RUSSE." 33 1/3 R. P. M. Records: Overtures, Marches, Popular Numbers, totalling 30 records.

Ballyhoo Records—Organ Solos—Synchronized Trailer Date Strips.

BALLYHOO

This street ballyhoo was used by Manager W. Marsh Gollner of the Princess, Toledo, on "Guilty." Unusually effective, the idea can be adapted for street ballys on innumerable pictures.



CLOCK WORK

A cut-out that aroused considerable advance interest for "Hold Everything." Man inside clock carried alarm which was continually sounded. Leonard C. Worley, manager of the Madison, Peoria, Ill., had his poster artist produce this ballyhoo.



HORSEY

Down in Lexington, Ky., where they think so much of horses that they haul them around in vans instead of letting them haul the vans, a horse-van isn't uncommon, but the one Manager Herman Bamberger of the Kentucky Theatre bannered on "Hold Everything" was a little unusual. A boy pounded the inside of the van with bricks to give the impression of a fractious horse.



TENNESSEE WHOOPEE CLUB

Here are the charter members of the Lyric Theatre's Boys' and Girls' Whoopee Club, formed by Manager John McKenna in Jackson, Tenn., immediately after he read in Publix Opinion of Mr. Katz' desire to see managers everywhere concentrate on child patronage.

Each child has a numbered membership card, and several of these numbers are posted in the lobby, inside the theatre, each week, entitling holders to see the next attraction free as guests of the theatre. Club will meet regularly at Saturday matinees.



FREE BEAUTY SHOW!

In connection with "Puttin' on the Ritz," at the Imperial, a Bathing Beauty Revue was staged in cooperation with Augusta Sporting Goods Company. The stage set and drops were made by theatre's poster artist and maintenance man at very little cost. The models were selected from among the younger set and were most attractive. Augusta Sporting Goods Company furnished the bathing suits and accessories.

As shown in the enclosed photograph, the models entered through the oval-shape cut-out in the drop—the background of which was a scene and water ripple.

Music was furnished by non-syn., the horns having been placed on either side of the stage.



SIDEWALK SELLING!

William E. Keating, manager of the Loring, Minneapolis, promoted this sidewalk counter display from Woolworth's for his front on "Girl from Woolworth's." Display is complete in every detail, right down to price tags. Cut-out flutter letters spelling Alice White hung from the marquee edge, directly above the cut-out bathing girls. Store cooperated further with stuffers in parcels for a week preceding playdate.



HEEDS REMINDER CALENDAR

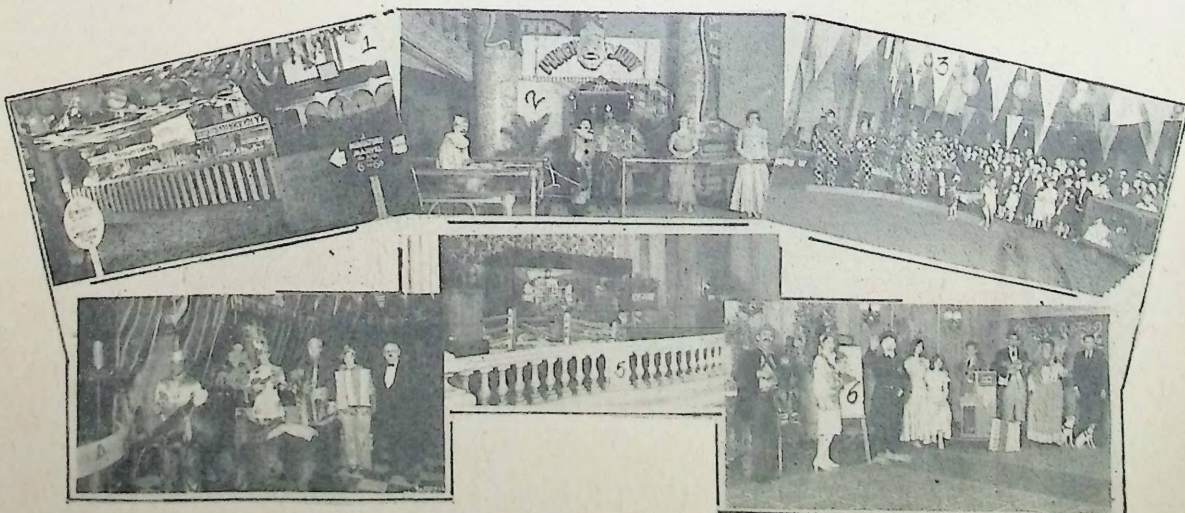
Heeding the advice of his Publix Opinion Reminder Calendar to get busy on welcoming the advent of the straw hat season, Manager Carl A. Porter of the Salt Lake City Paramount went to his bound volume of Publix Opinion for an idea. Window reproduced here, and fifteen others like it, together with a co-op ad, resulted. With "The Big Pond" coming to the Paramount, the windows were an important part of Porter's campaign.



LIVE LOBBIES FOR CHILDREN

During the last Easter School Holiday, the theatres of Chicago sponsored lobby entertainment designed especially to please the children. In view of the present efforts made to bring child patronage back, Publix Opinion is reproducing scenes from these theatres. Number 1 shows a mechanically operated model city consisting of thousands of moving parts. Was on display in the mezzanine of the Uptown Theatre. Number 2 is a Punch and Judy show in the lobby of the Chicago Theatre, with pony carts and clown. The Granada Theatre, in Number 3, booked

a Live Animal Circus consisting of three ponies, a dog, two acrobats, a clown, one donkey, a cage of monkeys, and an organ grinder and monkey. The Tower Theatre (number 4) made use of a pony cart and dog act in addition to the regular lobby entertainment. A miniature Swiss village proved of interest to both children and adults in the Tivoli Theatre, (number 5) while comic characters, an organ grinder and monkey, and a dog act proved outstanding in the Paradise (number 6).



BIRTHDAY REGISTER

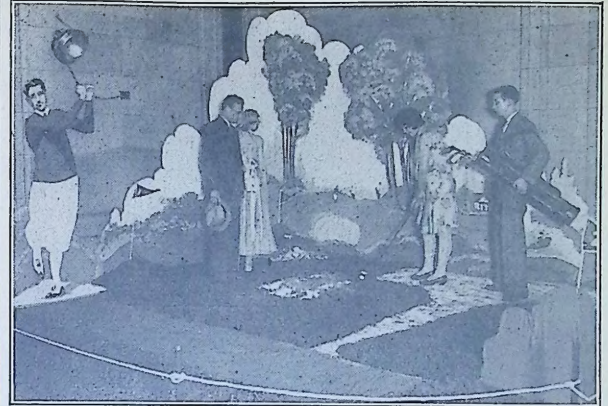
This "Birthday Register" forms a semi-permanent display in the foyer of the Paramount, Cedar Rapids. Patrons are invited to record names, birthdays and addresses, and Manager Harry Herman is acquiring a live mailing list and extensive good-will as well, as one guest ticket is mailed on patrons' birthdays. Display consists of 8 separate pieces, 5 of which are lighted indirectly with blue lamps. Background is a flat black base stippled with Tempora Blue Violet; trimmings are silver tinsel. Modernistic columns are done in transitions of red and blue violet.

LIFE-LIKE

Getting "snap" into posters! C. A. Leonard of the Publix B & K publicity staff devised such life-like cut-outs for the Chicago United Artists Theatre that many patrons complimented M. F. Concannon, upon the attractiveness. Photos are enlarged and colored with natural tints on compo-board. Cut-outs are then pasted on main poster board and accentuated by rich background, contrasting colors.

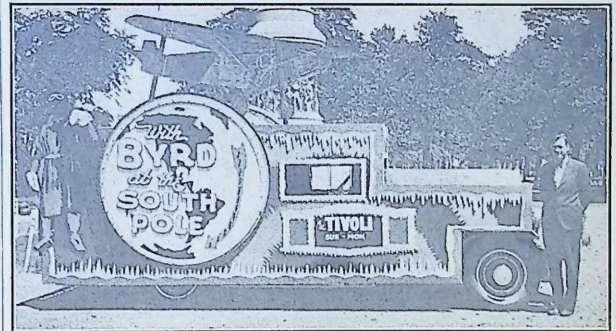
PATRONS PLAY WITH "MATCH PLAY"

One of the miniature 3-hole mezzanine golf courses in the Paradise, Upton and Tivoli Theatres, Chicago, in conjunction with the Hagen-Diegel short, "Match Play." Patrons participated in a chipping and putting tournament, for promoted prizes. Tie-up with a group of golf stores procured, for each theatre, a course and scenic background, \$500 golf display, golf pro in constant attendance, attractive girl to write entries and scores, set of matched clubs for first prize, golf bag for second, and three dozen balls for third. Co-operative advertising included ads in three papers, window displays in 15 stores, and several news stories.



DOUBLES USEFULNESS OF SOUND TRAIN!

One of the reasons for the remarkable showing made by Publix Great States Theatres on "With Byrd at the South Pole" is found in the effective use of the sound train by Division Publicity Director Madeline Woods and District Manager Louis St. Pierre, states Division Director Jules J. Rubens. Photo reproduced here was taken in Michigan City, Indiana. Extra batteries rented locally in each town furnished current for lighting the pretentious display, and doubled usefulness of the sound train by making a tremendous flash by night as well as by day.



BOSTON GETS FREE SPACE

Publix merchandisers in Boston consistently get plenty of free tie-up space and window displays. They just offer star photographs and ideas to advertisers, with no passes, guest tickets or other concessions. The ads reproduced herewith were full page in length, three and two columns wide, respectively.

Window displays went with them, too. You will note that the depiction of Miss Bow in a scarf with the line "wearing a scarf from Scott Furriers" amounts to an endorsement. Authority for such endorsements must be obtained first from the home office.

SCOTT FURRIERS again show the way to an unusual opportunity in FUR SMARTNESS!

CLARA BOW, America's popular screen star, whose new picture, "TRUE TO THE NAVY," is running at the METROPOLITAN Theatre. Miss Bow is shown here wearing a painted fur scarf from SCOTT FURRIERS.

ANNUAL MARKDOWN

on Scott Dependable

YOU SAVE 10% to 40%

Today! ANNUAL MARKDOWNS of Scott Dependable Fur Scarfs

BIG GAME

"Here's a tip for the manager playing any of the wild animal pictures that come into vogue from time to time," writes Ted Emerson, manager of the Strand Theatre, Des Moines. "Nearly every town has its big game hunter, who not only has an excellent collection of skins, souvenirs, firearms, etc., but is usually willing to display them."

The photograph below is of a collection Emerson obtained from a hunter who had been to Africa twice. Display was used in connection with "Hunting Tigers in India." It must be remembered that every display of this sort must be insured and protected against theft, and manager must obtain a liability release from the owner.



CHECK EVERY ITEM OF YOUR EXPENSE!

RUBENS POINTS OUT SENSIBLE ECONOMIES

Attention of Publix Great States theatre managers has been directed to necessary economies by Division Manager M. M. Rubens, who points out many avenues of economy to the Illinois managers in his territory.

"It is imperative and important that every item of expense that can be eliminated or reduced without affecting efficient operation, should be given immediate attention," Mr. Rubens said. "I have noted among the following items many things which can now be classed as extravagant. Their elimination will not affect box-office returns.

"We have not yet learned the art of writing outstanding small ads. In fact, we have educated ourselves to believe that a 'good ad' means 'using a lot of space.' This is a fallacy. If we will sit down, consider the amount to be spent, and carefully plan our newspaper campaigns a week or two in advance, figuring out the days on which to use the biggest flash to the best advantage, and where the small ads will bring the most, I am certain that a 25 per cent to 30 per cent saving can be effected generally. This is now being done in several of our houses with commendable results.

Must Sell Tickets

"Many evils can be dug up in connection with account No. 10. Heralds, door hangers, etc., are often used to cover sections adjacent to the theatre, where the theatre itself, through its attraction board, accomplishes the same purpose, or where the section is fully covered by the newspaper. Best returns are obtained where miscellaneous advertising is done in surrounding communities not entirely covered by newspaper advertising. Before making any expenditure under Account No. 10, ask yourself, 'Will it sell tickets?'

"Billboard advertising as a set weekly practice should be discontinued immediately. Billboard advertising has value in exploiting certain events, but at the present time cannot be regarded as necessary.

"More money can be wasted in art departments than in any other way. I have seen elaborate window cards made up at a cost running as high as \$3.00 each, where a 7c window card or a 22c insert card would suffice. Art work should be restricted to theatre fronts, selling current attractions. Much thought should be given to making up all art work so that it can be circulated to other houses.

Petty Cash Evil

"There is too big a turnover of petty cash funds. This is simply an emergency fund, but in general it has been badly handled, and in many cases used to camouflage useless expenditures.

"A careful check-up of closed houses should be made to see that all service charges for meters, telephones, E. R. P. I. equipment, etc., have been eliminated. Water meters should be checked in order that leaks may be discovered.

"We are consistently bad buyers of fuel. Many purchases of coal are made without reference to the suitability of the grade for the purpose required, the B. T. U's or sulphur content. Fuel with a low B. T. U. rating is a bad buy. Coal with a high sulphur content is unfit for storage in bins or bunkers, as spontaneous combustion frequently results. It is not a good practice to store bituminous coal for long periods, as there is an element of danger and quite a bit of loss through slacking.

"I have found cases where the same coal was purchased in different towns, with the same freight rate, at from \$2 to \$5 more per ton. I believe any coal

"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

ROBERT BLAIR



Robert Blair

Robert Blair, district manager of the Pacific Northwest, is a most thorough and experienced showman, starting his theatrical career in 1915 and then pursuing a masterful series of various phases of theatre operation, from managing a theatre to producing and staging a large production.

and produced stage shows for various Publix theatres in San Antonio, Texas. Sid Grauman employed Blair to manage the Rialto, Los Angeles and later as an assistant in producing and staging productions. Blair's ability as a showman was recognized and Paramount engaged him as head talent booker and assistant producer to Albert A. Kaufman, present assistant to Mr. Jesse Lasky. Blair, previous to receiving his present appointment in February, 1930, was city manager of Seattle, after managing several theatres in Portland and Seattle.

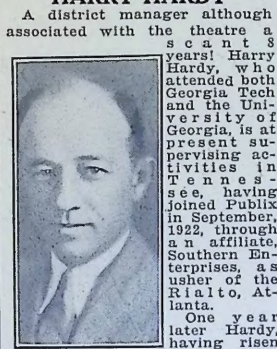
E. A. CRANE



E. A. Crane

The present manager of the Florida, Daytona Beach, E. A. Crane has enjoyed a most varied career, following his graduation from college, where he specialized in mechanical engineering. Crane engaged in many vocations prior to his entrance into Publix in December, 1929, at his present assignment. Seeing service with the Otis Engineering Co. has proved highly beneficial for Crane, what with the present stress laid upon perfect sound reproduction in the theatre. Sales promotion and advertising for a large shirt and collar concern in Troy, N. Y. has also aided Crane in the theatre. Other occupations which have occupied his time have been organizing and managing a dramatic company for one season, financing a strand of theatre troupe, sales exploitation and publicity for the W. H. Hopkinson Co. and operating his own theatre for a season.

HARRY HARDY



Harry Hardy

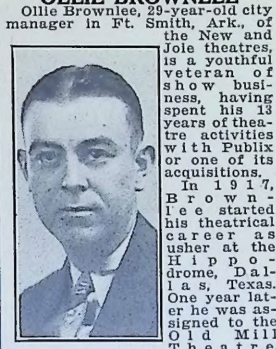
A district manager although associated with the theatre a scant 3 years! Harry Hardy, who attended both Georgia Tech and the University of Georgia, is at present supervising activities in Tennessee. He joined Publix in September, 1922, through a n affiliate, Southern Enterprises, as usher of the Rialto, Atlanta. One year later Hardy, having risen to the assistant manager position of the Rialto, was assigned to the re-opening and management of the Imperial, Anderson, S. C. In January of the following year, he was transferred to the Liberty, Greenwood, S. C. from where he was assigned to manage the Alhambra, Charlotte, three months later. The management of two theatres in Greenville, S. C., the Rivoli and Egyptian, were given to Hardy in July, 1925. He remained there for three months and was then appointed booker for the Carolina territory. This experience, supplemented by his intensive managerial activities in the Carolinas, left no hesitancy upon Hardy's superiors in promoting him to district manager of the Carolina territory in June, 1928, from where he was assigned his present position January, 1930.

GEORGE C. GOETHALS



George C. Goethals, manager of the Globe, New Orleans, La., has been associated with the theatre business since his late teens, having started as usher at the De Luxe Theatre, Detroit, Mich., in 1917. Several months after his debut in the theatre, he was promoted to assistant manager and the following year to manager of the Alhambra, Theatres. The next few years were spent managing theatres in Detroit. In 1927, Goethals joined the Saenger circuit as manager of their Century, Jackson, Miss. Prior to receiving his present assignment in January, 1930, Goethals was appointed to open and manage the New Saenger in Hattiesburg, Miss.

OLLIE BROWNLEE



Ollie Brownlee

Ollie Brownlee, 29-year-old city manager in Ft. Smith, Ark., of the New and Jole theatres, is a youthful veteran of show business, having spent his 13 years of theatre activities with Publix or one of its acquisitions. In 1917, Brownlee started his theatrical career as usher at the Hippodrome, Dallas, Texas. One year later he was assigned to the Old Mill Theatre, in the same town as doorman. His next transfer was to the Crystal also in Dallas, where he held the position of manager for several months before being assigned to manage the Liberty and Temple theatres in Ranger. This was his last job as theatre manager in Texas, for he was soon transferred to Oklahoma as manager of the Palace, Muskogee, where he remained for five years. Prior to receiving his present assignment in February, 1930, Brownlee managed theatres in several other towns in Oklahoma.

RAY M. HENDRY



Ray M. Hendry

Ray M. Hendry, manager of the Capitol, Salt Lake City, Utah, is a native of that town, having received his education there from his early grammar school days until his graduation from business college. Hendry has been in the theatre business for ten years, starting as usher at the Marcus Enterprises Paramount, Salt Lake, in June, 1920. Rapid promotions rewarded Hendry's consistent efforts and he was soon made assistant manager of the Victory, in the same town. In October, 1926, he was promoted to the Paramount, Ogden, Utah, as manager. Returning to the Victory, as manager, several months later, Hendry continued his productive activities and was given a managerial assignment at the Granada, Salt Lake, from where he received his present assignment in March, 1930.

L. A. CAMPAIGN COMPLETE BUT INEXPENSIVE

Complete and comprehensive campaign on "With Byrd at the South Pole" in Los Angeles was consummated at an amazingly low cost. Exploitation effort of the Los Angeles Paramount advertising staff, which includes Allen Warshawer, advertising manager, Dave Davidson, exploitation manager, and Niles Bledsoe, publicity man, turned the trick with no more expenditure than is usually made on a program picture.

Tie-up highlights on the unusually effective campaign, forwarded to Publix Opinion by Division Advertising Manager Maxwell Shane, are as follows:

VEEDOL OIL CO. used 108 3-sheet snipes on their 24-sheets; sent 2000 rotos to mailing list; obtained newspaper layouts in two papers; used 100 exchange 1-sheets on A-boards in filling stations, sniped with "Veedol Oil used by Byrd at the South Pole"; made daily announcements on Veedol radio time. Only 1-sheets and snipes were paid for by theatre.

BULLOCK'S, largest department store, two full windows devoted to a Byrd exhibit, augmented by sleds, snow-shoes, cameras, radio sets, and large drawings by Los Angeles Times staff artist, with plenty of credit displayed for theatre. Window unveiled with attendant ceremony and publicity. Additional display within store made more effective by use of a scroll on which over a thousand Los Angeles citizens registered their compliments to Byrd. Bought and distributed 3000 rotos; mentioned display, picture and playdates in newspaper ads.

Co-op Coffee Ads

A. & P. STORES ran a six column 18 inch ad based on Bokar coffee used with Byrd, one-half given over to theatre display; similar ad three days later. Bought and inserted 65,000 heralds in all parcels emanating from 32 Southern California A. & P. stores. Displays in all stores.

LOS ANGELES PUBLIC LIBRARY and 18 branches distributed 25,000 bookmarks; bulletin board displays of stills used in six largest branches.

MAY COMPANY, second largest department store, main floor display with electric sign flashing theatre announcement.

NAVY carried 1-sheets on 25 Navy boards.

LOS ANGELES TIMES printed and distributed 75,000 leaflets plugging Bullock display, picture and theatre. Posted 11x14 cards on all newsstands in city.

Puzzle Publicity

LOS ANGELES EXPRESS puzzle tie-up obtained front page boxes and two columns on first page of second section daily, concurrent with run of picture. Puzzle based on Byrd expedition's route; all stories accompanied by layouts; so successful that same idea will be used in San Francisco on "Silent Enemy."

BOY SCOUT executive for Southern California wrote all scoutmasters and patrol leaders endorsing picture, mailed cards to 5,000 scouts in Los Angeles.

ADDITIONAL ACTIVITIES included special matinees for D. A. R., Veedol employees and naval officers.

Miscellaneous publicity was gratifying, with editorials appearing in several papers and stories in all papers. Times cooperated splendidly, following up on its advantage in having carried the syndicated story of the expedition.

dealer will make a contract for coal and not require delivery or payment until you are ready to use it.

Intelligent Saving

"In requisitioning coal, I would suggest that you have the dealer furnish you with an analysis and forward it to this office with a quotation of price per ton, etc., stating the type of heating plant in which it is to be used. In some spots we were using Pocahontas mine-run coal at \$7.50 per ton, and found that a sixth-vein Virginia coal at \$4.85 was more efficient.

"An appreciable saving can be made by watching lights, telegrams, long distance tolls, supplies, handling of uniforms, etc. USE BUT DO NOT WASTE.

"Careful check should be made of program costs in theatres where four or more changes per week are being made, to determine whether or not the frequent changes are warranted, and taking into consideration the ad-

ditional short subjects, trailers and advertising necessary.

"The important thing to remember," Mr. Rubens concluded, "is intelligent cost-cutting. Any saving made which will sacrifice ticket sales, safety or efficiency, is worse than no saving at all. The idea is to extract extravagance from exhibition!"

Publix Opinion Tip Nets Effective Tie-Up

Following up on the tip suggested in the July 4 issue of Publix Opinion, page 8, Wally Allen, district publicity director in North Florida, contacted the local Chrysler dealer for an effective tie-up on "The Big House."

Newspaper ads, heralds, blotters, stickers, postcards and the like, all paid for by the automobile agency, were capped by an auto parade several days in advance of playdate at the Florida Theatre, Jacksonville.

VISITORS EXEMPT ON PARKING LAW

Enforcement of a one-hour parking regulation by police of Huron, S. D., reached such a point that out-of-town and rural business of theatres and merchants was seriously affected. City Manager Byron McElligott, however, was successful in having the regulations rescinded with reference to out-of-town cars.

Chamber of Commerce printed 10,000 circulars which were sent to farmers in surrounding territory, telling them that their cars are immune from parking tags, but that "we want the townspeople to abide by this ordinance so that you will have a place to park when you come to Huron." Merchants are also enclosing the circulars in letters and parcels to out-of-town customers, so that information of the change will be wide-spread as possible.

VARIED EXPERIENCE BUILDS SHOWMAN

FRIEDL WAS PROJECTIONIST, FILM SALESMAN, EXPLOITER AND MANAGER DURING CAREER

Because a Sioux City theatre manager liked wrestling matches and never allowed his duties as manager to interfere with his devotion to the sport, John Friedl was given his start in the operating end of the show business.

Friedl was born in Sioux City, on December 6, 1897, to be exact, and received his education in the grade and high schools of that city. He was left an orphan while still a boy and supported himself during high school days by operating a motion picture machine in a neighborhood theatre.

Later he obtained a post as operator in a downtown movie house, working a shift from 3 to 6 each afternoon. One evening the manager, planning to attend a wrestling bout, asked him to take tickets and act as manager during his absence.

Double Duties

Inspecting the theatre after the show, Friedl found a five dollar bill which had been dropped by a patron. He turned this over to the manager the next day. Convinced of his operator's integrity by this gesture, the manager offered him a steady job as ticket taker on the evening shift, in addition to his operating booth duties.

Each job paid him \$15 a week, so Friedl enrolled for a liberal arts course at Morningside college and attended for four months. Then came the war and he applied for assignment to an officers' training school. He was included in a contingent for Camp Fremont, Calif., but the influenza epidemic caused it to be held up three times. The signing of the armistice prevented him from even reaching the training camp.

Too Many Jobs

He continued with his two jobs at the theatre, and, inasmuch as the war was over, decided to get married. A few days after the honeymoon he received an ultimatum from the operators' union to quit one of his jobs. It was ruled that he couldn't hold both of them and stay in the union. After losing sleep for several nights, Friedl asked his manager for advice.

As a result, he resigned as operator and took a full time job as assistant manager at the same wage, \$30 a week. Six months in this position enabled him to pick up many angles of theatre operation. With the expansion of the Hostettler Amusement company, which owned the theatre, his em-

ployer began leaving town on regular trips. So he gave Friedl a ten dollar raise and the job of manager.

Six months later Friedl walked into his theatre and found a stranger strolling about the house, turning off radiators and otherwise acting in an executive manner.

Goes to Nebraska

"We've sold out, John, and this is the new owner and manager," his employers told him. "But don't worry, we have a job waiting for you in Lincoln, Nebraska."

Thus he became manager of the Rialto in Lincoln, working under City Manager, Joe Garmon and doing orchestral overtures, prologues and other novel forms of presentation which later were to become generally identified with the motion picture theatre.

Garmon, then about sixty years of age, had been a showman for thirty years, and much of Friedl's most valuable training and experience was received in association with him.

Three months later he was made city manager at Hastings, Nebraska, where he remained for several months. Then show business upset the morale of the new owner of the Royal in Sioux City and he turned the theatre to the Hostettlers. Friedl was restored as manager and operated the house for nineteen months.

Film Salesman

During this period he had charge of a troupe of Hawaiians, which activity he recommends to any young showman in search of real experience. And he made a serious study of selling problems, with the result that he was sent to Omaha and given supervision of publicity and advertising for the Hostettler circuit. That lasted eight weeks before John Hostettler decided to handle the department himself and asked Friedl to take another theatre.

At the same time a friend induced him to take a fling at film peddling and he went to work for Eddie Lipson, branch manager for Roberts & Cole, Omaha.

When Fox came out with a big program of pictures, including "The Queen of Sheba," "Over the Hill," and "Connecticut Yankee," Sid Myer, Omaha branch manager, offered Friedl a job as publicity man. For six months he traveled Iowa and Nebraska,

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



JOHN J. FRIEDL
Director of Seaboard Division

handling percentage dates.

Joins Paramount

In 1922, he received an offer from Claude Saunders, head of Paramount's exploitation department, and accepted it promptly, as he had been anxious to identify himself with Paramount. He was assigned to the Des Moines exchange, where Harry Hunter was branch manager, and Phil Reisman, district manager.

Later he took the Omaha branch work in addition to his Des Moines duties, then was transferred to Kansas City. When Paramount discontinued its exploitation department a year later, Friedl went to Detroit and sold film for Selznick throughout Michigan.

The weather was terrible and the product was almost as bad, he says, so wires from A. H. Blank, offering him the Des Moines theatre, and from the Hostettlers, asking him to go to St. Joseph, Missouri, were welcome.

Friedl accepted the St. Joseph offer and re-opened the Colonial theatre in that city for the Hostettlers. The night of the opening he received a telegram from Harold B. Franklin, asking him to come to New York for an interview.

Palace at Dallas

He took a chance, landed a job and was sent to Dallas to manage the Palace theatre. He landed there on the day before Christmas in 1924, too late to do anything about the pre-Christmas slump, but his showmanship produced definite results during the eighteen months that followed.

When the Metropolitan theatre

was scheduled to open in Boston, the district manager from Dallas was brought east and Friedl was named to succeed him in Texas. He held this post for three and one-half years, during which time a great expansion program was inaugurated. The Texas, San Antonio; Metropolitan and Kirby, Houston, and Worth, Fort Worth, were opened during his regime.

In December, 1928, Friedl was brought to New York and given supervision of the Olympia, New Haven; Metropolitan, Boston; three houses in Rochester, and the Paramount in Toledo, which was about to open. And in June, 1929, he was assigned to his present division, the Seaboard, including Florida, Georgia and Alabama.

Capable Showman

Because of the extent and variety of his experience, Friedl is one of the most capable showmen in the organization, combining his knowledge of projection and other technical work with experience in detail of general theatre operation and a valuable comprehension of salesmanship, advertising and exploitation.

He is a regular guy, never talks about anything but show business and his favorite outside interests are football, swimming and his two boys, Jack, 11, and Bobby, 9.

He doesn't know one card from another in the deck, hates baseball as much as he likes football, thinks Phil Baker is the funniest man on the stage and reads heavy literature.

THRICE WEEKLY

Jamaica Theatre, Jamaica Plains, Mass., has gone to three changes weekly.

MANY BENEFITS WITH CIRCUIT OPERATION

One of the most interesting and instructive sessions of the third district managers' session in the Home Office was the round table discussion, conducted by Jack Barry, of circuit operation and whether it is economically justifiable.

Many reasons were brought out in favor of circuit operation by Barry's deft questioning and pointed suggestions. They included lower film rentals and a saving of time which managers would be obliged to give to film salesmen under other conditions.

The various Home Office departments were taken up singly and their advantages to theatre managers under circuit control were enumerated.

It was agreed that many hours of time and many hundreds of dollars are saved for the theatre manager by circuit control. Barry pointed out that these benefits must be paid for in two ways, the payment of overhead charges and the devotion of time toward preparation of reports to tie-in with the system.

The field executives decided that routine does not suppress originality, and that, although there is some duplication of effort occasionally, even this eventually will be eliminated.

Barry asked the district managers at this point why, under certain conditions, an independent operator might prove stiff opposition for a circuit manager.

In the discussion which followed, several plausible reasons were listed for such a condition. They included: shrewd booking strategy, better community contacts, harder work because of personal investment, more judicious expenditures, failure on the part of the circuit manager to utilize resources and aids at his disposal and, finally, the fact that the independent man might be a better showman.

In checking off these various points, however, it was unanimously agreed that none of these advantages on the part of the independent were ones which could not be overcome or offset by the circuit manager.

ENTER WEST VIRGINIA

Paramount Publix will enter West Virginia on September 1st, when it takes over operation of the new Rex Theatre in Wheeling. George P. Zeppos will continue as manager.

Institutional!

Miss Stella Lopez, cashier at the Franklin Theatre in Tampa, recently celebrated her tenth year of service at the theatre, and the theatre celebrated it too.

Manager O. G. Finley designated the event "Stella Lopez Week." Trailer, stories and ads were executed by Wally Allen, District Publicity Director, and the event was a pronounced success. Feature stories made every Tampa paper. In the Spanish suburb of Tampa, Ybor City, the Spanish newspaper gave it front page publicity.

Finley's idea deserves top rating among the repeatable activities which Publix Opinion presents, not only because it embodies due recognition of a faithful employee, but also because it was an institutional act of tremendous value in raising the Franklin Theatre several notches in the estimation of the community.

A STITCH IN TIME!

Are your personal relations with your city and county assessor cordial? Does each of these highly important public officials have your printed invitation to be a frequent and honored guest with his "party" at your theatre?

If not, be sure to make a personal call upon him, and cultivate his acquaintance and friendship. Then be sure that he has and frequently uses, a "and party" pass to all Publix theatres in your town. In this way he'll be acquainted with correct valuations, instead of dependence on inflated "publicity talk."

When you've accomplished this, you'll find that any complaint you may need to make concerning inequitable or unreasonable taxation, will fall upon sympathetic ears that are most likely to help you get a square deal. Unreasonably high city and state taxes on theatre property can be ameliorated considerably, if you are tactful and sincere in your effort to properly lay the fact-foundation for any appeal that might become necessary.

Don't overlook this most important function of a manager.

SECTIONAL CAMPAIGNS SELL THEATRE!

KAUFMAN COVERS BROOKLYN WITH EFFECTIVE SERIES OF LOCAL COMMUNITY CONTESTS

An interesting experiment is being tried at the Brooklyn Paramount theatre, where a somewhat difficult situation prevails: Brooklyn is of a sectional nature, each section possessing its share of exclusive Sectional Pride. In an endeavor to overcome this, Messrs. Botsford and Feld have placed Les Kaufman, formerly of the Balaban & Katz publicity staff in Chicago, into that theatre, to plan and execute a regularly functioning series of neighborhood campaigns.

Kaufman has divided the borough of Brooklyn, with a population of over two and one half million, into some forty-six individual sections, each of these being marked off on a special map of the borough, with the strongest local weekly papers listed thereon. With this as a guide, he is working along the same lines, sectionally, as though he had a theatre in each of those districts, rather than in the downtown section where the theatre really is located. His campaign in each sub-section is pointed at the merchants and the section's newspapers, inculcating the message to buy in, and build in, that certain section, but also to visit the downtown theatre as if it were their own. The situation is admittedly a delicate and precarious one.

Constant Activity

Working with the combination of merchants' associations and local papers, Kaufman plans series of contests for each paper, for each week, playing up the contests in each section in a specific appeal to the type of residents in that section.

Each week, in each section, it is Kaufman's idea to have "something doing" which calls attention specifically to the Brooklyn Paramount's stage and screen program, the while preaching good will and cooperation to the fullest extent.

The contest series which Kaufman found has worked out to best advantage is as follows:

For three consecutive weeks, names of persons residing in that certain section, are scattered throughout the columns of the publication, the number of names usually being limited to fifteen or twenty. These persons whose names are located receive single admission courtesies to the theatre as guests of the paper (thereby keeping away from the dreaded word "free") to see such-and-such a program (listed in detail, in regular publicity style). This hid-

Unique Ballyhoo!

I. L. Shields, manager of the Lyric in Waycross, Ga., used this "Aerocycle" as a ballyhoo for "Young Eagles." Invention of a Waycross man, it made its first appearance as Shields' ballyhoo, two days in advance and during run. It was displayed in front of theatre when not in use otherwise. Propeller, operated by a four-cylinder motorcycle motor, drives it.



WARNING!

W. F. Brooker, manager of the Strand, Stamford, Conn., warns other Publix managers to be on the lookout for a man going under the name of D. J. Harkins, and representing himself as an employee of Exhibitors Herald. Cashing bad checks at theatres and jumping hotel bills are his specialties. Culprit is about 45 years old, stout, of prepossessing personality.

den name contest is played up in special stories written by Kaufman so as to get maximum theatre publicity, with special front page boxes as attention compellers. This type of contest usually runs from two to three weeks.

Following this contest, another unit is inaugurated, the Misspelled Word Contest, played up in the same manner with special stories, pictures and boxes on the front page. In the Misspelled Word Contest, a word is misspelled in two separate advertisements somewhere in the paper. When they are located, and circled, the tear sheets are either brought in or sent in, to the local paper offices. The first fifteen or twenty winners are awarded guest courtesies.

Parody Contest

The next is one which makes a direct theatre appeal, the Parody Contest, in which readers of the publication are asked to write clever verses of and about their own individual section. These parodies may be either in a serious or light vein, preferably the latter, for laughs. The announcement of this new contest is carried from one to three weeks and in the final week, the winner is announced.

No prizes are issued other than the regular guest courtesies as guests of the sectional paper, except that the winning parody is featured in the organist's solo, in a special "So-and-So Section Week." (This week is only heralded in the paper and that specific section so as not to interfere with regular patronage.) This brings the readers directly into the theatre.

Following this four week contest, another is featured, using the word "PARAMOUNT" in a Paramount Word Contest. The word "Paramount" is to be broken up and made into as many words as possible, of not less than three letters and excluding proper nouns.

This can be run either two to three weeks, taking an extra week's copy by an announcement that this contest is to take place starting with the paper's next issue. In the meantime, during all these contests, special stories are being furnished by Kaufman, with front page boxes and two column cuts of the organist, who is hailed as "host to all So-and-So Section!"

Cooperative Puzzle

Next in line is a cooperative puzzle idea in which sectional merchants are solicited by the paper to advertise in a cooperative puzzle page. The local paper sells the

RESULTS OF SECTIONAL ACTIVITY!

A tie-up with the Heilbronn department store in the Bayridge section of Brooklyn was the foundation for the full page ad reproduced below. The Paramount Publix Entertainment Special was assigned to the store for the sale day, plugging Rudy Vallee and the Brooklyn Paramount show. The clipping at the left,

from the Greenpoint Home News, exploits Earl Abel, the theatre organist, and is a result of the parody contest promoted by Les Kaufman in that section. At the right is the map of Brooklyn, divided into districts for the sectional campaign explained in detail in the adjoining columns.

space, on the strength of the tremendous reader-interest attained by the previous contests, to the merchants for a period of four weeks. The top forty lines across the page are used by the theatre for display space, selling, incidentally, the current stage and screen program, and also to announce the contest. The remainder of the page is sold to, say, twenty merchants.

In a corner of each of these twenty advertisements are placed pieces of a two column cut, which, when properly assembled, prove to be the photograph of the star whose production is playing at the theatre that week. This same idea is carried out for the entire four weeks, using each cooperative page to sell the current program.

Other contests follow, as he finds them, for an indefinite period, until such time as it is possible to repeat some of those which found exceptional favor in the eyes of the readers of that paper.

Kaufman is Chairman

Another idea, more closely connected with the merchants, with an eye on the available window displays, etc., is one which Kaufman is at this time working on, in the section called 'Bushwick'. The Broadway Business Men's Association are to celebrate their twenty-fifth anniversary, in an endeavor to recall a lot of lost trade. Their first luncheon meeting, consisting of some two hundred and fifty merchants, all live wires, found Kaufman placed on the dais, through the conniving of the editor of the local paper, and ready to offer the fullest of cooperation of the theatre, in a good will gesture.

When plans were discussed, Kaufman suggested a Miss Broadway Voting contest, a direct sales building idea. He was named chairman of that committee.

Voting coupons are issued to each merchant interested, to be handed out to customers with each ten cent purchase. These may be used to vote for twenty-five previously selected candidates for the title of "Miss Broadway", the ultimate winner to be crowned on a certain night in a "Miss Broadway" night at the theatre. Window cards, streamers, coupons, etc., all paid for by the merchants' fund, carry theatre copy. The window streamers furnished from time to time by the theatre carry current program copy.

This contest is to be featured during the month of September, for four weeks, the last week to be the actual celebration week in that neighborhood, and also in the theatre. Parades, etc., all function in some way around the theatre. The slogan used last September by Balaban & Katz in Chicago, i.e., "Remember September," has been sold to the Bushwick merchants as their campaign slogan, "Remember September in Bushwick," in an attempt to give the merchants in that section a gala month's trade. The coupons, when received from the storekeeper, are to be filled out and set inside the theatre lobby where a container will be placed.

This voting contest idea has been used time and again, and is always a good sales talk to any merchant who might be in financial straits, and in need of business.

"Sell the Program"

It should be noted that in each instance of Kaufman's campaign work, a definite idea is in back of it all, i.e., a direct theatre sales appeal: an attempt to sell the current program, without pushing in to the background the institutional good will of the theatre.

Kaufman also makes a definite attempt to tie in with the larger

sectional merchants on circular tie-ups, newspaper advertising tie-ups and special days, in which the theatre gets a specific mention, thus getting into the homes via other than newspaper methods.

Messrs. Botsford and Feld intend to keep this campaign in work for some six months, at the end of which time a manual will be made, composed of the various stunts worked by Kaufman, for general use in Publix theatres, where a somewhat similar situation might prevail.

CLOSED FOR REPAIRS

Majestic Theatre, Austin, Tex., was closed for repairs on July 6th. It will re-open late in August or early in September.

OPERATING CHANGES

Fox Theatre, Aurora, Ill., closed on June 22nd. Tivoli, Gary, Ind., is being operated Saturdays and Sundays only.

AUGUST 4th IS LAST COIN DAY

Remember The Fourth! Not July 4th, but AUGUST 4th! It is the last day for mailing in suggestions for the \$500 Cash Prizes offered by HAROLD LLOYD through PUBLIX OPINION for the best exploitation, advertising and publicity ideas and campaigns for his latest Paramount release "FEET FIRST."

Due to an error, the last issue of Publix Opinion said that all suggestions must be in the mail by July 31st. Disregard that. THE LAST DAY IS AUGUST 4th.

HOW TO GAUGE ADVERTISING EXPENSES

(Continued from Page One)
Salt Lake City about two months ago. We advertised four and five days in advance, separate ads, just as you did. We checked the business done, and found we too were spending too much to get business. Then we got smart. We advertised the midnight show on the screen four or five days in advance; we used a one column five inch separate ad on Friday and Saturday; we got out special midnight show heralds and put them in parked automobiles Saturday night; got the radio announcers to make announcements Saturday evening; dance hall orchestra leaders made announcements.

Direct Appeal
"Dance halls close at 12; we held the feature until 12.15 to give dancers time to get to the theatre. Results were amazing. Our appeal was more direct, and it was more timely. We proved to our own satisfaction that folk who go to midnight shows don't decide to go until Saturday evening, or perhaps Saturday morning.

"I know you have a different operation than we have in Salt Lake City. The idea of starting ads far in advance, I am sure, was calculated to get the out-of-town folk to planning to come into town Saturday night.

"But don't you agree with me that it would have been better to underline your current ads one inch or even two inches, several days in advance? Then on Friday night and Saturday morning and afternoon, use the special ad on the midnight show, heralds in autos, announcements, etc. The advertising cost would be in proportion to the possible receipts, say \$10 to get \$100.

Free Dancing
"I suppose you noticed in the minutes of a meeting two weeks ago that the Salt Lake managers agreed to have free dancing in the lobby from 11 to 12 o'clock of midnight previews. They're going to borrow Victrolas and an armful of dance records, Lopez, White-man and such. They'll be able to give them better dance music than

LIVELY LIVE LOBBY

Three different lobby activities took place at the Michigan theatre during the showing of "Light of the Western Stars." The Burlington and Southern Pacific Railroads provided an interesting exhibit of Western cowboy and Indian relics as well as the salary for El Comanche, famous Western pioneer who explained the origin of the display material to patrons. Comanche also broadcasted his famous stories of western life and visited luncheon clubs and lodge meetings telling about his experiences under the light of Western stars.

If doing a similar stunt take care that display material is not stolen and obtain a release from the owner.

During the same week, Brancel and Pals entertained the children on the mezzanine landing, while Tracy and Duncan, lobby singers entertained with songs at the music booth.



the dance halls—free, too. The gag is, buy your ticket at the box office, come in and dance in the lobby until the show starts.

"They're going to put an usher on the marquee and burn red fus-es, the five minute kind the railroads use. You can buy them cheaply from the railroad supply house. They light up the whole end of the town, a la Hollywood premiere.

"Some of this, I know, is elementary, but think it over and I'm sure you will agree with me on the main idea. Keep down costs on midnight previews to insure profits."

N. C. CHANGES

Due to acquisition of additional theatres, the following organizational changes have been made in Publix Saenger theatres of North Carolina:

The Palace and Lyric theatres, Rocky Mount, will be managed by J. Noble Arnold, city manager, transferred from Wilson Theatre, Wilson.

Cecil B. Rosson, graduate of the Managers' School, eighth session, will manage the Wilson.

T. Y. Walker was transferred from Paris, Durham, to the State, Greenville. Wm. Cooper, formerly assistant manager of the Carolina-Durham, succeeds Walker at the Paris.

Pat McSwain has been transferred from assistant manager of the Carolina-Chapel Hill to the same position of the Carolina-Durham.

THEATRES CLOSED

Recent closings include the Century, Jackson, Miss.; Alamo, Vicksburg, Miss.; Orpheum, East St. Louis, Ill.; Park, St. Paul, Minn., and Orpheum, Lincoln, Neb.

Sherman Theatre, St. Cloud, Minn., closed on July 15th, to reopen about August 1st. Rialto, Tucson, Arizona, closed July 20th for repairs, to be re-opened shortly. Empire, Mercedes, Tex., closed July 20th for repairs, and will reopen about the first of September. Lyric, Yuma, Ariz., closed on July 21st for a week, and will operate Saturdays and Sundays only thereafter.

Lease on the Palace, Little Rock, Ark., was cancelled on June 30th.

Rialto, Beatrice, Nebr., and Swan, Columbus, have been closed.

1100 KIDS PAY TO ATTEND MATINEE

Eleven hundred children paid regular prices to attend a Saturday matinee at the Paramount, Joplin, Mo., which was sponsored by a local bakery.

In this case, "sponsored" meant that Manager J. Stone Hadden induced the bakery to provide gifts for the children, and advertise the fact. Bag of peanuts and sailor hat was given each child, kite to each boy, parachute to each girl, 15 scooters and 15 airplane erector sets to holders of lucky numbers, and birthday cakes to those having birthdays during the week.

Bakery ran a 40 inch ad in two newspapers, bought and distributed 1000 heralds, and plugged the event three weeks in advance on its radio time.

Tip Members of Bar About 'For the Defense'

Directory of the Boston Bar—2500 attorneys living and practicing in Boston—was circularized by Publicity Director Floyd L. Bell and his assistant, Matt O'Brien, on "For the Defense."

Postal cards called attention to Powell's dilemma as a criminal defense lawyer, in the picture, and suggested that a question of professional ethics was involved which would prove unusually interesting to members of the legal profession. The response was excellent. In many cases lawyers wrote thanking the theatre for the invitation, and expressing pleasure at witnessing on the screen a correctly filmed court scene.

Twenty-four Governors Like Theatres Gesture

Twenty-four Governors attending the Governors' Conference held in Salt Lake City recently, were recipients of letters inviting them to drop in at the Paramount, Capitol or Victory whenever a leisure hour presented itself, stressing the fact that they could attend without the usual fanfare of a theatre party. Passes were enclosed.

Governor of Utah and President of the Salt Lake Chamber of Commerce were tied in on the stunt, which was engineered by District Publicity Director Fred E. Hamlin in the absence of Division Manager Harry David.

Many Editorials Obtained on Byrd Film

Managers everywhere acted on the tip in Publix Opinion to plant editorials on "With Byrd at the South Pole," with inspiring results.

Perhaps outstanding among these editorial endorsements of the picture were those appearing in the Streator, Ill., Times Press, as a result of activity on the part of W. W. Heasman, and in the Montgomery, Ala., Advertiser, where Bolivar Hyde is City Manager.

Idea netted a column in each paper, with the Montgomery sheet, leading paper in the state, particularly outspoken in its endorsement of the picture.

In Birmingham, Ala., the Age-Herald, the editor's running column of comment on the first page devoted two paragraphs to the Byrd picture. "It's like the 'Covered Wagon' with the pioneers themselves in the part," the paper said. "It's like 'All Quiet on the Western Front' with the soldiers themselves in the cast."

Stage Weddings Offset Illinois Hot Weather

In the face of terrific heat, stage weddings at the Genesee, Waukegan, Ill., and the Crocker, Elgin, brought in grosses for a single night at each house which were sufficient to make the entire week's figures better than any in months.

Manager J. Mitchell in Waukegan, Ill., and the Crocker, Elgin, advertised successfully for local couples, and secured cooperation of local department stores and clothiers, as well as florists, caterers, hotels, realtors, furniture stores, etc. At both theatres it was necessary to go through the motions of the ceremony at the second show, to accommodate the holdouts.

Autographed Baseball Brings Child Patrons

Manager Isaac F. Fine of the St. George Theatre, Framingham, Mass., took a step in the right direction toward bolstering child attendance and beating the outdoor lure by giving away a baseball autographed by Babe Ruth.

The ball was on display all week in a local sporting goods store. During the first show on Saturday the ball was given to the child holding the lucky number. Child response was tremendous. Stunt is worth repeating with local celebrity.

Beauty Contests To Be State-Wide in Carolina

Combination fashion show and bathing beauty contest engineered by Manager Eugene W. Street of the Carolina, Greensboro, N. C., was so successful that it is being repeated in other Publix Theatres throughout the state. A state finals to select "Miss North Carolina" will be held at the Carolina in Greensboro when other local contests are completed.

Newspapers and merchants were tied-in, and the theatre netted some 700 inches of cooperative advertisements.

Co-op Page Contest Wins Extra Space

Contest based on Paramount star pictures, incorrectly placed in ads which quoted them, netted Manager Arthur Swanke of the Arcadia, Ranger, Tex., a full page co-op ad on his New Season Inaugural Shows and current feature. Paper appreciated the extra business to such an extent that it printed a front page box calling attention to the page and contest, and also a generous news story on forthcoming product.

Recent publicity accomplishments of Harry Greenberg, manager of the Wisconsin Theatre in Eau Claire, are found most noteworthy by Cliff Gill, Central Minnesota District Publicity Director.

Greenberg, according to Gill, is in a situation where the newspaper is definitely committed against any sort of theatre publicity, and it is necessary to resort to every legitimate and ingenious method to break down this barrier.

His success is evidenced by clippings of publicity secured on a recent food benefit, held with cooperation of the Elks Club and Red Cross, to procure supplies for tornado victims in Wisconsin, and a potato matinee for the same purpose, backed by the Elks and Salvation Army.

Knowing that civic and charitable organizations can surmount the highest obstacles in the way of newspaper apathy, Greenberg has gone ahead in his activities by always enlisting some such organization as co-sponsor. He has secured so much publicity for the Elks alone that he has been presented with membership in the lodge.

On the food benefit, Greenberg secured four stories and pictures, in four successive issues of the paper, totalling 48 inches of space. Picture taken after the benefit was cleverly staged, with the 40 bushel baskets of food collected stacked before the theatre, and the local committee in prideful attendance. Art on Greenberg's current attraction, above the box office, was plainly visible, even commanding, in the newspaper reproduction.

CLARK MANAGER

Frank Clark is now branch manager of Paramount's Portland, Oregon, Exchange. William Winship becomes special representative of the San Francisco exchange, in charge of exhibition of foreign language pictures.

BIDS FOR KIDS!

This box, two columns in its original size, is one of those top-ping combination ads of Publix-B. & K. Chicago theatres in a campaign for children's attendance during vacation days. In addition, trailers urge patrons to send children to Publix Theatres, to let them enjoy the good shows amid cool, invigorating atmosphere. "Chicago is an ideal summer resort," says all copy. "Publix-B. & K. Theatres are a feature of this resort."

School's Out—

Let Publix-Balaban and Katz Theaters Be Your Children's Summer Resorts!

You know from past experience that Publix-Balaban and Katz Theaters are ideal for children during the warm summer months; that when it is hot outdoors, our theaters are always delightfully refreshing. Fresh, invigorating air, purified by our magical machines, awaits them.

If your boy or girl is home from college there's no better place for him or her than these theaters.

Bring or send the children to our theaters. It will be their privilege and pleasure to give them every careful attention. They will have a healthy, enjoyable time, AND SO WILL YOU!

Chicago	Orient	McVickers
Eastview	United Artists	Uptown
Paradise	Tivoli	Tower
Norshore	Riviera	Maryland
Harbor	Granada	

And Publix Greater Talcott Theaters

PUBLIX-BALABAN & KATZ

WONDER THEATERS

SCAN THESE!

Two effective tie-ups arranged by Ben M. Cohen, publicity director of the New Haven Paramount. Renters of cushions at ball games receive numbered tickets, as reproduced here. Paramount has a 6 ft. sign at the entrance of the park. Local Joe Humphries ballyhoos the refrigerated Paramount and current attraction, then pulls the lucky number out of a box.

Winchester tie-up is a money-maker for the theatre. Plant has 4,000 employees in seven departments; employee in each department with best record for the week receives a guest ticket from his department head. All employees have cards extending matinee prices, similar to one reproduced. Paramount has a current attraction poster at each time clock.

SAVE THIS COUPON!

RENT-A-CUSHION

and win a guest ticket to the refrigerated Paramount Theatre. You'll always find it cool and comfortable in the Paramount and you'll always find a great show where every seat is a cool retreat.

2599

Paramount-Winchester 6:30 Club

This special 6:30 ticket is the refrigerated Paramount Theatre. You'll always find it cool and comfortable in the Paramount and you'll always find a great show where every seat is a cool retreat.

Not Good on Saturdays, Sundays or Holidays

